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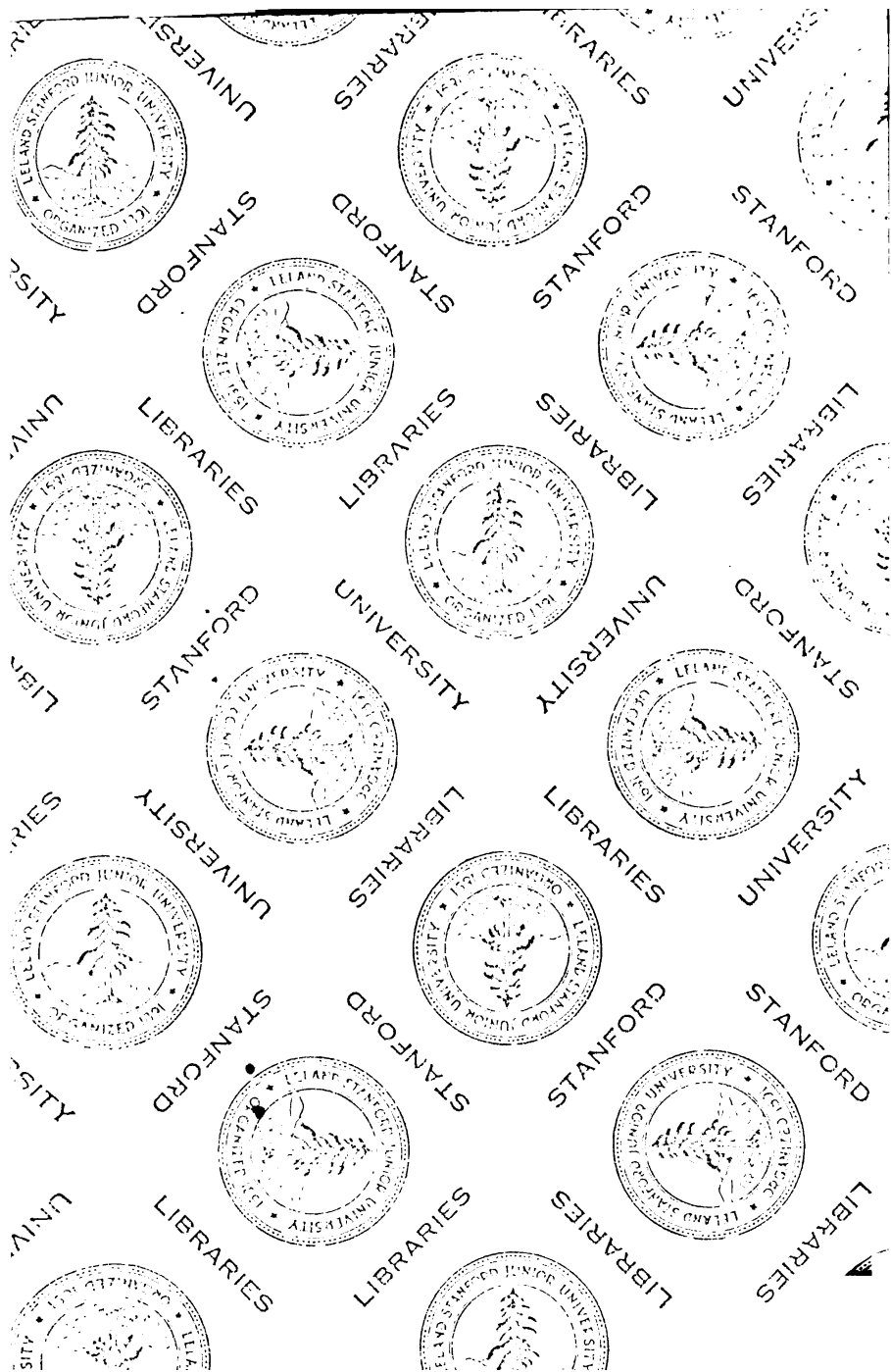
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A BRIEFE DISCOVRSE

Of the true (but neglected) vse of Characterizing the Degrees, by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practise and Custome of these Times.

Examples whereof are exprest in the Harmony of 4. Voyces, Concerning the Pleasure of 5. vsuall Recreations.

1 Hunting,	}	{	3 Dauncing,
2 Hawking,			4 Drinking,
5 Enamouring.			

By Thomas Rauencroft, Bachelor of Musicke.

LONDON

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1614.

Cum priuilegio Regali.

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1614a



*To the Right Worshipfull, most worthy
Grave Senators, Guardians, of Gresham Col-
ledge in London.*

Sr. Stephen Soames.
Sr. John Garret.
Sr. Thomas Lowe.
Sr. William Cranen.

Aldermen

Mr. Cornelius Fish. Chamberlaine

Sr. Tho: Bennet { *Al-*
Mr. Tho: Ben- { *der-*
net Sheriffe. { *men*
Sr. Baptist Hicks
Mr. William Quarles
Mr. Edward Barnes
Mr. John Gardiner
Mr. William Ferrers
And the 2. Wardens }

Of the
Mercers
Compa-
ny.

*And to the Right Worshipfull Sir John Swinerton and
Sir Thomas Hayes Knights and Aldermen, most
True and honourable affectors
of Musicke.*



*SI doe account it a great por-
tion of happines to haue re-
ceiu'd first Instructions, Ex-
ercise, and Encouragement of
my Studies in this Auncient
and most Famous City: So am
I thereby bound, and doe
(willingly) endeuour my best
part and power, both to testifie and augment the
Life and Honour of this Libera'l Science which I
professe*

The Epistle.

pro-esse, to the benefit of all *Students* therein, and the contentment of all *Affectors* thereof in this my native *Country*, and especially in this the *Metro-
polis* thereof, which gaue first life and breathing to my poore *Endeavour*s. And herein I must, and doe acknowledge it as a singular helpe and benefit, that I haue receiu'd diuers *Instructions*, *Resolutions*, and *Confirmations* of sundry *Points*, and *Præcepts* in our *Art*, from the *Musicke Readers* of that most famous *Colledge*, founded and erected by the euer praise-worthie, and iustly renown'd *Senator* *Sr. Thomas Gresham*; who bearing his neuer dying Name, as a *President* and *Patterne* to his *Co-Citizens*, to shew them the right way to æternize their names to future posteritie, by being kinde *Nursing Fathers* to good *Literature*, Reuiued the liberall *Arts* and *Sciences*, especially the *Mathematickes*, which were somewhat neglected euen in the *Vniuersities*, and endowed them with such Maintenance and exhibition, that (their worldly wants being more then meanly supply'd) they haue and doe continually striue with highest *Art* and *Industry*, so to explaine them to the world by way of *Lecture*, and otherwise, that much good from thence redoundeth to many desirous of those *Knowledges*, and more and more will, as time and occasion shall serue. What fruits my selfe in particular haue receiu'd
by

Dedicatorie.

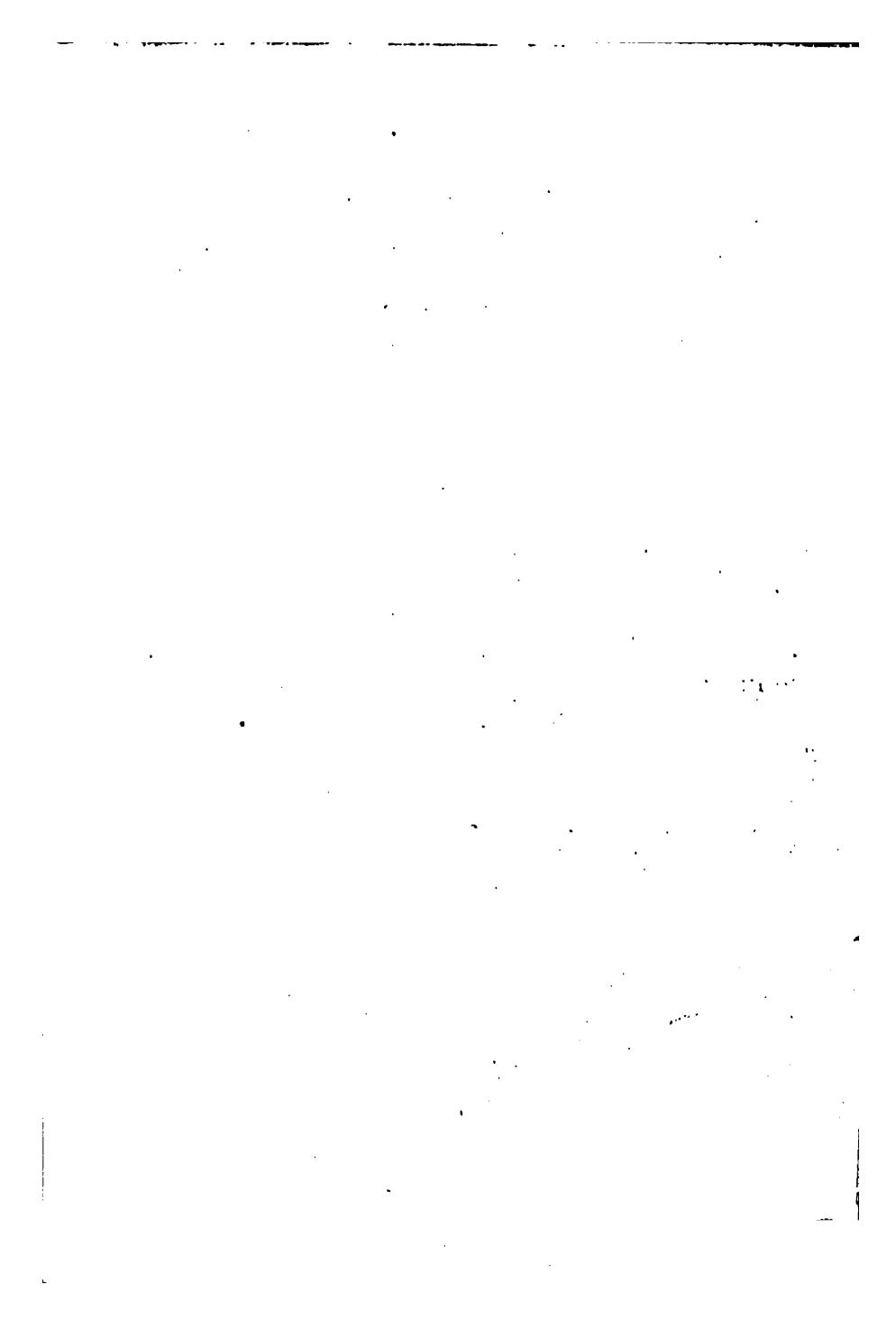
by that one particular *Lecture* of *Musicke* (where-
of I was an vnworthie *Auditor*) I dutifully
acknowledge to haue proceeded from that Col-
ledge; and doe heere *Commende* and *Dedicate* them
to your *Worshipp*s, *Who* are *Visitors* and *Guardians*
of that most famous *Foundation*, from whence I
haue receiuid such benefit in these my studies. For
as I haue beene encouraged by your Noblenes to
trauaile in these Studies, so by Dutie they belong to
You, from whom they had their *Animation*. May
it therefore please your *Worships* to accept this my
Discourse of *Musicke* with some *Harmonicall Ex-*
amples thereof, as a *Simple Sacrifice*, in part of that
deuotion and seruice which I owe, vpon promise
and full intendment by your wonted goodnes
and assistance, to search for Richer and riper *Disco-*
ueries in this *Musicall Continent*. So wishing the
long Continuance of your carefull *Loue*, and lo-
uing *Care* to al good *Learning*, especially to *Musicke*,
the earthly *Solace* of Mans Soule, I euer Remaine

The *Honourer*, and sincere *Affector*

of your Approued

good Mindes

Thomas Rauenscroft.



Plutarch in his Booke of *Musike* saith, that *Phœreerates* the Comickall Poet presented *Methe* in forme and habite of a Woman, her body pitteously scoured and mangled; *Methe* demanding the reason, she in her complaint made answer, that *Metanipides*, *Cicellus*, *Phryxus*, and *Timotheus* had through certaine vncertaine Opinions and Changes, wrought her so much woe.

If *Phœreerates* had now liued, well and truly might he haue presented her *Pannus annusq; oblitam*, with scarce *Ligatures* left to preserve the compacture of her Body, so much is she wrong'd, dilacerated, dismembred, and disioynted in these our daies; she scarcely hath *Forme* or *Habite* left, but e'ne as a *Skeleton*, retaines onely a shape, or shadowe, of what she was in her former purity. * *Tercet.*

Now may she sit complayning, O woe is me, that was ordain'd for the welfare of all vertue in *Man*; O woe is me, that to whom I brought so much goodnesse, by him I should be vilified, and so ill intreated; O woe is me, that for whome, and for whose best good I ordain'd *Lawes* and *Precepts*, by him, and onely him, I should be thus abus'd, my *Lawes* violated, my *Precepts* reiected, and my selfe made a laughing stocke; O woe is me, that e're I was, or did so much good for him that sets so light by me.

And (if euer) this braine-sicke *Age* wherein we liue, may best restitu her misery; for neither *Her selfe*, nor her *Lawes* are regarded euen of her *Children*, but most led by their stragling passions runne after their owne rebellious Imaginations; which doth breed a misery of miseries vnto *Her*, great griefe and sorrow to her true borne *Children*, and to all, a base wretched *Estimation*, as well amongst those who know her *Eminencie*, as those who neuer knew *Her*, nor any other vertue.

And if we shall finde (as certainly finde we shall) in one member of *Her*, in one little part of her *Precepts*, so many erroneous and repugnant *Aburdities* committed, what should we meete with, if we did search into her whole Body? surely such a contumelious *Insurrection*, that either for Ignorance or shame in so much wronging *Her*, we must stand obdurate, and see *Her* as defiance, or with peaceable vnderstanding submit our selues to *Her Censure*, checking our wilfull

The Apologie.

withall Nature, correcting our Ignorance, reforming all offences, with submissive obedience to follow the *L. mes* and *P. recepts* by *Her* ordain'd, whereby we shall returne into grace and fauour with *Her*, and be graced and fauoured of all *Her*; for she commendeth her *L. ouers*, and *P. ouers*, and she honoureth all those who entertaine *Her*.

And now in the behalfe of my *Mother Musicke*, as a dutifull childe to condole, and (to my power) to minister a Medicine to *Her* *Ma. ladies*, haue I oppos'd my selfe against a Capitall Rebelle *Common P. actie*, for *C. stome*, which long since seditiously resisted, & through arrogancy and ignorance hath inceased against *Her*, and drawne away the most part of her *Chil. dren* from their due allegiance; whereby I intend either to right *Her*, by reclaiming them to the *Line* of her *L. oues* and *P. recepts*, or to make knowne vnto the world all her *S. p. n. ious* and Illegitimate *Children*, that doe thus vnaturally oppose themselues against *Her*.

For Iudges whereof on *Musickes* behalfe, I haue chosen most worthy and Iudicious *Senators* of *Her* Common-wealth, who following her *P. recepts* and *L. oues* from their Infancy, haue sought (as their *E. n. s. a. m. p. l. e. s* testifie) to the vtmost of their powers, to reduce all to *Her* gouernment.

For Iudges on their side, although I could nominate many, and those Capitall *Ma. sters* too (for so they are accounted of the *Rebel. lious* *Rowe*, whom in regard of ignorant estimation of their worth, or worthlesse estimation, I forbear to name;) yet may they be knowne to all, because they will be the first that will *op. p. o. s. e.*, & the last and least that will, or can alledge *R. e. a. s. o. n* for their *T. e. n. e. m. e. n. t. s*; only they will vrge effeminately their owne *W. i. l. l.*, or passionately their owne *F. a. n. e. y*, or that they haue seene the contrary, and their *E. n. s. a. m. p. l. e. s* in *P. r. i. m. i*; but true Iudgement will be able to conuince such *H. u. m. o. r. i. s. t. s*, and to sift out the *flowre of Truth* from the *bushes of Error* in this Musickall *Monomachic*. For as it is sufficient commendations for an honest *Cato*, if he be disparaged in his reputation but by some dissolute, disordered *Clodius*, or *Cataline*: so can there be no greater approbation of any *F. a. c. u. l. t. i. e.*, or *S. c. i. e. n. c. e* whatsoeuer, then to be op. p. u. n. g. d. and discommended by an *I. g. n. o. r. a. n. t* *A. r. t. i. s. t.*, or some rawe *P. r. o. f. e. s. s. o. r* of the same *M. y. s. t. e. r. i. e. s*.

And such be they (if there be any, as I doubt too many) for the most part, whome *Horace* termes *H. u. m. o. r. o. u. s* *S. i. n. g. l. e. r. s.*, such as
Arcubius

Apologie.

Arcebius was, saying of such,

(1) *Hor. ep. 30.*
l. 3.

(1) *Utrumquam inducant animum cantare, rogati,
Inuisti nuncquam desistant:*

Thus Englished by Doctor Case, a *Mecenas* of *Musick*,

(1) *Praise of*
Art to the
Reader.

(1) *That being prai'd to sing and shew their skill,
Cannot induced be, say what thou wilt:
But unrequested keepe a chaunting still,
And from their folly neuer will desist.*

(1) *Glareanus* termes them *Common Cantors* or *Chaunters*, of whom
(1) *Plutarch* (according to the *Proverbiall* verse, saith,

(1) *Glareanus*
Dote. chords.
lib. 3. cap. 3.
Idem lib. 3.
cap. 9.

*A Begger can no Begger we Labide,
And Chaunters one by th' other is enuy'de:*

(1) *Plutarch*
Simolias
lib. 1.

And by diuers others they are term'd *Cantabile* *Composers*; But
(1) *Ornithoparchus* saith, they entitle themselues the *Musicians* of
Musicians, *per excellentiam*, who being ignorant of all things in our
Art, yet brag of their *generall Knowledge*; & one discouering such
Natures saith,

(1) *Ornitho-*
parchus lib. 2.
cap. 8.

*Such doe contend without the cause discerning,
And argue most of that they haue no learning.*

But let their owne fancies and arrogancies either *Confirme*, or
Confuse them; for by their meanes, (and onely them) is grounded
in the heart of *Greatnes*, that our *Arts Greatnes* is great onely in a
Base, whereby she is fallen to such *Viltie*, that the *Learned* are
weary thereof, the *Ignorant* asham'd, *Themselues* despi'd, made a
mockery, and a Ietting stocke, onely seruing 'and good' for no
other vie, then to satiate their *Barbarous* affections, which are like
those of the (1) *Politician Arcebius*, (or such like *Secretaries*) whose
Belly was his *Idoll*, made more account of a *Carcer*, then a *Cantor*.

(1) *Praise of*
Mus. fol. 27.

But the more the pitty, too too many such *Politicians* there are
in these dayes, who esteeme of *Musicks Professors* no other wise
(nay scarce so much) then they doe of *Hunters* and *Fungeners*, and
to deserve (at the most) no better to be rewarded, or regarded.

These are no better then *Monstra Huminum*; with *Lunatics* the

Apologetic.

Embrace they esteeme *Learning* and all *Virtue* to be the *Base* and *plaine* of a *Common wealth*: And yet (forsooth) these *Archidames* will seeme to countenance and entertaine *Musick Professors*; But alas it is vpon *Color* and *Pretext*, to make shew vnto the world that there is in them a *Musicall Genius*, and a religious disposition; they make this their vertue, to shadow such inhumane desires, for the better accomplishing of their priuate ends. And when their humours are to be besotted with the *Soule-vanishing* pleasure and content of melodious *Harmony*, they seeke either by dissembling *Commendations*, or grosse *Flattery*, or the like, (by any ordinary capacity quickly conceiued) to grieue and discontent those *outwardly*, who afford them delight, and contentment *inwardly*.

What policies are vsd in the *Entertaining* of these *Professors*, in the *Retaining* of them, and in their small *Salaries* and *Pittances* (which they terme *Competencies*) I forbear at this time to disclose; But let such *Golden Sheepe*, who are better *Clad* then *Taught*, & wanting an ingenuous & generous disposition, are willing to prostitute themselves to *Dance* after every mans *Pipe*, or to *Fiddle* at euery mans *Whistle*, be as they deserue; I could wish & aduice al *Students* of our *Art*, or any other noble *Science* and *Speculative Facultie* whatsoever, to account of *Such* as they account of *Them*, and to stand firme for the honour and estimation of *Learning*.

But to our former discourse: Most men respect *Parasites* most, who soothingly feede, and flatter them in their naturall affections, but reiect and despise those *Tell-troths* who discover their follies. Let *Common Prattle* and her *Complices* censure me as they please, building vpon a good foundation I am prepar'd; For 'tis neither *Vaine-glory*, nor *Ambition* that I ayme at, but onely the *Honour* of our *Art*, to vindicate *Her* from these *Solacismes*, and *Barbarismes*, wherewith she is now pestred. I loue and reuerence the vnderstanding *Artist* and naturall *Affector*, as life; but detest the selfe-conceited pertinacious *Ayrist*, and politick *Favourite* as death; & both shall be knowne by their affecting, or censuring of me.

It is an *easy matter* (saith one) to *find fault*; & an *ordinary matter* (say I) 'tis to commit a *fault*, and there is no reason but *faults* (especially great ones as these are) should be corrected.

(1) *Glouc. Dec.* *Cyprianus* obserued these errors in the *Common Prattle*, and
140.3 cap. 8. reiected them. *Gloucannus*

Apologic.

(1) *Glareanus* likewise sought to reforme them.

(1) *Morley* acknowledged them for errors; but was loath to break the *Common Practise*, or receiued *Customes*; yet if any would change, he would be the first that should follow.

(1) *Glareanus*: *Dod.*
lib. 3. cap. 11.
(1) *Morley* *An-*
u. 14. on *Tis-*
p. 12. proportion.

The Ice is broken, and the Foot-path found; and I hope to finde many *Morleyes* aliue, though *He* (who did shine as the *Sunne* in the *Firmament* of our *Art*, and did first giue light to our vnderstanding with his *Præcepts*) be long since come to the *Close* and *Period* of his *Time*; But his posterity, as *Starres*, receiuing light and benefit from his Labours, will (I hope) according to his desire and wishes, entertaine and embrace such *Opinions*, as he himselfe acknowledg'd to be true.

In this little *Treatise* I haue not obseru'd onely the *Writings* of *Authors* (because I found them various and differing among themselves; Some obseru'd the custome of the *Common Practise*: Others not onely the *Practise*, but the *Reason* of each particular *Præcept*: A third, well vnderstanding neither *Theory* nor *Practise*, drew out certaine *Rules* from both the former, and according to their owne *Imaginations* deliuer'd *absurd Opinions*) but I haue search't the very *Originall* of our *Art*, and *Etimologie* of each proper *Term*; how, & where to each thing is appropriated; I haue compar'd the *Practise* with the *Theory*, *Nature* with our *Art*, and it with other *Arts*, and I finde it a Subordinate *Mathematicke*, extracted from the Quintessence of *Aristhmetick* in the *Rules* and *Præcepts*.

So that then (Courteous Reader) if thou find'st *Reason* and *Authority* for my *Affertions*, neither misconstrue me, nor condemne me without better *Reason*, *Prooffe*, and *Authority*, then heere I alleadge; And although diuers may produce *Authors* (and happily the selfe same which I alleadge) yet shal they finde that those *Authors* themselves acknowledge to haue receiud them from the *Common Practise*, and not from the *Fundamentall Reasons* of the *Grounds* and *Rules* of our *Art*; But till then, if thou accept and entertaine them, my desires and labours haue their accomplish'd & wish'd for, rewards.

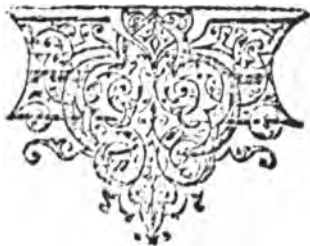
If any object, that those former *Harmonies* by mee published in my *Infancy* are contrary to these my objections; I answere, I did then as a *Child*; I did follow *Ensampl'es* more then *Reasons*; and those *Workes* for the most part were not Compos'd by *My selfe*, but by diuers and sundry *Authors*, which I neuer the lesse compil'd together, in regard of the generall delight men tooke in them;

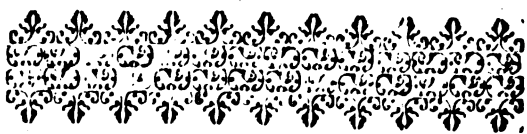
Apologie.

And although very many of them were *Defective* in their Composition when they came to my hands: yet according to my knowledge then, I *corrected* them and *commended* them to the world, and had the *Printer* and *Presse-Corrector* discharg'd their office with care, they had appear'd without any defect in their *Cliffes*, *Notes*, and *Diueses*, though most part of their *Measures* in the *Prolusion* and *Diminutions* (following the *Common Praeface*) are falsely *Charact.*ed; the which, by this fourth and last worke of *Ionic Harmonies*, may be corrected.

The *Forraigne Artist* saith, that an *Englishman* is an excellent *Inventor*, but a very bad *Inuentor*; and indeed it should so appeare; for we obseruing such *Inuentions* which they ensample to vs, as *Madrigalls*, *Pastorals*, *Neapolitanes*, *Ballads*, and diuers other light *Harmonies*, doe bend our courses onely to surpasse the *immiting* of such *Strings*; Among whome if diuers excellent *Composers* haue exceeded their *Exsamples*, why should not we (seeing our *Art* is as copious and ample, our *Clymate* not exceeding moist, and our *Artists* (as they confesse) farre surpasse them in the accuratenes thereof, which is vpon the *Plaine* song, and *multiplicity* of *Parts*, wherein they doe admire vs,) finde some *Inuention* to set them on worke? Surely the fault is in our slothfull *Natures*, either not aiming at the foresaid *Perfection*, or not making *Vse* of those knowledges for *Inuention*, which they would direct vs vnto.

Wherefore let vs for the honour of our *Art*, of our *Selues* and *Country*, (especially those whome she maintaines) endeauour to bring *Her* vnto that *Life*, *Reputation*, *Estimation* and honour, which she formerly did sustaine; so shall wee acknowledge our selues her *True-borne Children*, and knowe *Her selfe* to be a vertuous *Mother* and *Nurse*, and the *World* will esteeme *Her* according to her *Desire*, and reward vs according to our *Deserts*, and all receiue *Comfort* and *Contentment*, according to that power, which she affoordeth.





In Approbation of this Worke.

IN former Age, among Musicians rare,
 Regard was had of Measures then in use
 And Characters; ordain'd by speciall care,
 Lest after-Cómers should the same abuse;
 But forasmuch as those Composers Sage
 Occasion had not to apply each thing
 Vnto the diuers Humours which this Age
 Hath studied out, and to the world doth bring:
 I well approue this Authors Diligence,
 Who by his Labour Characters hath found,
 To shew what heretofore by negligence
 Hash beene omitted, and for certaine ground
 To make that plaine, that wanting was before
 In Measures, Times, Prolations well obseru'd.
 Wherein his Commendations is the more,
 His Songs, and Skill high Praise hath well deseru'd.

NATHANIELL GYLES Bachelor of Musicke,
 Minister of the Children of his Maiesties
 Chappels, of Household, and Windsor.

Of this Ensuing Discourse.

MArkes that d'd limit Lands in former times
 None durst ronne; so much the common good
 Prenail'd with all men; 'twas the worst of crimes.
 The like in Musicke may be understood,
 For That the treasure of the Soule is, next
 To the rich Stor-house of Diuinity:
 Both comfort Soules that are with care perplex,
 and set the Spirit Both from passions free.

*The Markes that limit Musicke beere are taught,
So fixt of old, which none by right can change,
Though Vile much alteration hath wrought,
To Musickes Fathers that wou'd new seeme strange.
The best embrace, which herein you may finde,
And th' Author praise for his good Worke, and Minde.*

THO: CAMPION.

JOHN DOWLAND *Rachelar of Musicke, and Lu-
temist to the Kings Sacred Maiestie, in com-
mendation of this Worke.*

Figurate Musicke doth in each Degree
*Require it Notes, of severall Quantity;
By Periect, or Imperfect Measure chang'd:
And that of More, or Lesse, whose Markes were rang'd
By Number, Circle, and Poynt: but various use
Of unskilld Composers did induce
Confusion, which made muddy and obscure,
What first Inuention fram'd most cleere, and pure.
These, (worthy RAVENSCROFT) are restrain'd by Thee
To one fixt Forme: and that approv'd by Me.*

*In the most iust praise of Musicke, this praise-
worthy Worke, and my deare, vertu-
ous, and right expert friend,
the most iudicious
Author.*

THe ten-fold Orbes of Heauen are said to move
*By Musicke; for, they make Harmonious din:
And all the Powres subordinate above
Spend Time, nay, spend Eternity therein.*

If



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Figurate Musicke doth in each Degree
Reaure it Notes, of severall Quantity;
By Perfect, or Imperfect Measure chang'd:
And that of More, or Lesse, whose Markes were rang'd
By Number, Circle, and Poynt: but various use
Of unskill'd Composers did induce
Confusion, which made muddy and obscure,
What first Inuention fram'd most cleere, and pure.
These, (worthy RAVENSCROFT) are restrain'd by Thee
To one fixt Forme: and that appron'd by Me.

In the most iust praise of Musicke, this praise-
worthy Worke, and my deare, vertu-
ous, and right expert friend,
the most iudicious
Author.

THe ten-fold Orbes of Heauen are said to move
By Musicke; for, they make Harmonious din:
And all the Powres subordinate above
Spend Time, nay, spend Eternity therein.

If

If Musicke then, moue all that All doth moue;
 That's not compriz'd in A. L. L. that spight her State:
 If not in A. L. L., it's nought; which who doth ioue
 Is worse then nought, to some what Heau'n doth hate:
 For, NOUGHT is nothing; sith it was not made
 By that great WORD, without which made was nought:
 Then, if that nought but NOUGHT doe her inuade,
 Like God, her goodnesse is surmounting THOUGHT!
 But no man is so ill that hath no good;
 So, no man in the Abstract can be nought:
 Then 'tis no man that hates sweete Musickes made,
 But Some-thing worse then all that can be thought.
 A Beast? O no: A Monster? neither. Then
 Is it a Deuill? Nothing lesse: for, these
 Haue Beings with an Angell, or a Man;
 But that exists not, that sweete Notes displease.
 FORMES, Essence giue to Man, Beast, Fish, & Fowle;
 Then Men WERE not, had they no Soule (their Forme)
 But Musickes haters haue no Forme, nor Soule:
 So, they (like Sinne) exist but to enforme,
 For, had they Soules produc'd in Harmony,
 Or rather Are it selfe (some Wise auouch)
 They would be rauisht with her Suauity,
 And turn'd Cœlestiall with her Heauenty Touch!
 But, let them goe as more than mortall Sinne
 'Gainst Wisedomes Spirit, not so be forgiven:
 While thou dost woo the Soules, which thou dost winne
 With thy sweet Notes (deere Friend) to mind but Heau'n.
 Thy Nature, Manners, and thy Notes doe make
 A Three-fold-Cord, to drawe all hearts it gaires:
 Thy Musickes Cordes hold Eares and Eyes awake
 (Yet lullaby in pleasure) with their Straines.
 So, when this latter Musicke (though alone)
 'Twixt Fame and Thee doth make an Vnison,
 Through which consent, though Deaths clouds thee o'errun
 Thy glory still shall shine, and cloud the Sun.

Io: Dauies. Herefi:

In

In Approbation of this ensuing
Discourse, and the Author thereof my
deare friend, Maister THO-
MAS RAVENSCROFT.

ARTS are much altered from their Primitive State,
Humors and Fancies so predominate.
Ould Artists though they were Plaine, yet were Sure,
Then Precepts and their Principles were Pure:
But now a daves We scarce retaine the Grounds,
Where so Extravagant beyond our Bounds.
Among the Rest, Musicke (that noble Art)
In this sad Elegie must beare a Part;
Whose Purity was such in times of yore,
(When Theory the Practise went before)
That then She was had in as great Esteeme
As now of Her the Vulgar basely Deeme.
Errors in Figures, Characters, and Note
Do: Now cause many Teach, and Learne by rote.
Thus my deare Friend doth seeke beere to amend;
Wherever he travell'd farre, great paines did spend
To right his Mother; he seekes to reduce
Her to her antient Grounds, and former Use,
To beate downe Common Practise, that doth range
Among the Commons, and her Precepts change.
Here shall you finde of Measures divers sorts,
For Church, for Madrigalls, for sundry Sports;
Here shall you finde true Iudgement, store of reading,
All for the Ould true Rules of Musicke pleading.
Numbers of 3, among the Meane respected
Are hence exclud, and (worthily) reiected,
As being crept in by Custome, and Use
Among the Vulgars, which the Wise refuse.
As such might be said more of this little Booke:
But let the Reader iudge that on's shall looke.

Thus

*This of the Author only I will say,
That in One paynt to no man he gives way;
Composing of a Song unto some Ditty
He is so Iudicious and so Witty,
That weighing first the Nature of each Word
He findes fit Notes, that thereunto accord,
Making both Sound and Sence well to agree;
Witness his sundry Songs of Harmonie.
It hat shall I say more? this Worke I approve,
And for his Skill, and Paines the Author love.*

MARTIN PEERSON
Bachelor of Musicke.

To him that reads.

Concord and Discord still have beene at odds
Since the first howe the Heathens made them Gods.
In every Profession, Trade, or Art
They draw their swords, and each Wit takes a part.
There's neither Starre that moves, nor Hearbe that grows,
But they Dispute upon't with Words, or Blowes.
'Mongst which Musicians, hanging up their Harpes
Doe growe to fall Flat out, for Flats and Sharpes,
And by their Discord make that Att'neuen,
Whose Concord should expresse that Peace in Heauen:
But heere is One, whose Dove-like Pen of Peace
Strives to out-svie such Strife, and make it cease;
And Discord brings with Concord to agree,
That from their Strife he raises Harmonie.
He that for Loue doth This, and not for Gaine,
Must needs have Praise, the proper due for Paine.

WILLIAM AVSTIN.



To my deare Friend Maister
THOMAS RAVENSCROFT,
vpon this Worke.

I Propheſie (deare Friend) that thou which giuſt
The Dead deſerued Bayes, ſhalt while thou liuſt
Nener want Garlands of that Sacred Tree
To Crowne thee in Eternall memorie:
Thou that haſt made the dying Coales to Glowe
Of ſould EdePiers his name; which now ſhall growe
('Gainſt all that enuious or malicious bee)
In high Opinion 'mongſt Poſteritie;
Nor ſhall they touch Worth without Reuerence,
In whome once dwelt ſuch perfect Excellence
In Heav'nly Muſicke; I may call it ſo,
If onld Pythagoras ſaid truly, who
Affirm'd that the Sphæres Celeſtia'
Are in their Motion truly Muſicall:
And Man, in whome is found a humane Minde,
(Then Whome, (Angells except) who e're could finde
A Nobler Creature) ſome affirme conſiſteth
Onely of Harmony, wherein exiſteth
The Soule of Muſicke; and yet (but for Thee)
This Man had dy'd to all m:ns m: morie;
Whoſe Name (now clea'n'd from ruſt) this Worke of thine
(While there are Times or Men) I doe deuine
Shall keepe Aliue; nor ſhall thy owne Name die,
But by this Worke live to Eternitie:
And from it men hereafter ſhall pull out
Scourges, to laſh the baſe Mechanicke Rout
Of Mercenary Miniſtrels, who haue made
(To their owne ſcorne) this Noble Art, a Trade.

THO: PIERſ.

In Laudem huius opusculi.

NI bona (prisca licet) non consuetudo ferenda;
Dirue, quod rectum ius negat esse suum.
Sit speciosa licet tua, si sit adultera forma,
Vera magis grata est, altera fucus erit.
Iste *Notas* pariterq; *Notas* dat (perlege *Lector*)
Quis miserè est rudibus *Musica* iuxta *Liber*,
Est dignus quem sæpe legas facilisq; paratu est:
Multus in *Authorem* sit tuus ergo fauor.

T. H.

De ingenno Iuvene T. R. (annos 22. nato) Musica
Studiofissimo, huius Libelluli
Authore.

RAra avis *Arte Senex* Iuvenis; Sed rarior est, si
Aetate est juvenis, *Moribus* ille *Senex*.
Rara avis est *Author*; (poenè est pars (1) *Nominis* una)
Namq; annis juvenis, *Moribus*, *Arte* *Senex*.
(2) Non vidit tria *Lustra Puer*, quin *Arte* probatus,
Vitâ laudatus, Sumpsit in *Arte* Gradum.
Quale fuit studium, *Liber* hic testabitur; in quo
Vim, *Vitam* Numeris reddidit ille *Notam*.
Quam benè castigat, malè quos induxerat *Vsus*
Errores, *Priscas* hic renouando *Notas*?
Arte *Senex*, *Virtute* *Senex*, *etate* *Adolescens*
I bone, *Rara avis* es; Scribe bonis *anibus*.

(1) *Rouen-*
crofte.

(2) *Ad annos*
24. Creatus est
Baccalaureus
facultatis Mu-
sicae in Academi-
Cambrig.

R. LL. Theo-muso-philus.

FINIS.

THE



THE PREFACE.



*M*usicke in ancient times, was held in as great *Estimation*, *Reuerence*, and *Honour* by the *Best* *understandings* and *Noblest* *Bloss*, as any *Science* *Liberrall* whatsoever. The *Graue* *Philosophers* ascribed it an *Inuention* of the *Gods*, which they had bestowed on *Men*, to make them better *conditi-*

oned, then bare *Nature* afforded: And the *Wise* *Grecians* therefore educated their children in it, that by meanes of it, they might *temper* their *mindes*, and fully settle therein, the *Vertues* of *Modestie* and *Honesty*: and, (in a word) all of *worth* *eu*er held it, a very *Direct* and *Necessary* *courte*, for the best *Institution* of *Life*, and *Correccion* of all *manners*.

The *Causes* then of that *Disrepute* and *ouer lowe Estimation*, which *Musicke* in these dayes, (for the most part) sustaines, and whether they proceed from *Corruptions* of *Nature*, or *Art*, or both, as long since I began to meruaile at, so had I now vttered some obseruations thereabout, had not counsaile, and discretion perswaded me a while for a further exact suruay.

I had then (amidst other things) vnfolded on the one side, both the *Naturall*, and also the *Politick* *affector* and

A

Effect *layne*

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Entertayner of our *Art*, and on the other side, the strang
imbecillity of our Professors, a great part of them *Professe Gen
vall Masters*, able (they will vndertake) fully to teach bot
precepts and *Practise* of our *Art*, in one poore yeare, (o
leile if you will;) and yet (spoken it shall be without offence
the most of them, not well vnderstanding the very *Natur*
of a *Sound*, or the *Difference* of *Properties*; the *Distinction* o
Tones, the *Diuision* of *Numbers* and *Measures*, the *inaqualiti*
of *Properties*; nay, scarce Defining the nature of that *In
strument*, Masters whereof they professe themselues to be

I had likewise poynted at some other abuses, commit
ted and fostered by *Musicks Professors*, as well in *Ecclesiastick*
as *Common Service*; whereby the one, findes his Due Right
empayred; & the other, his Estimation; and both, thei
Abilities.

As for those common kinde *Practitioners*, (truly yclepe
Mistralls, though our City makes *Musicians* of them) who
making account forsooth to doe the *Art* Honour, now
in these daies of the ill opinion, and small credit it beares
haue (fairely) brought it downe from a cheife *Liberall Sci
ence*, to the basest almost of *Meehanick Functions*: I make
no question, but in good time it may returne vpon thei
owne necks, and their Desert be rewarded, as Statute is
that case hath already (most worthily) provided.

Besides, I suppose I should hardly haue omitted the
Beleeve (whereof I finde some *Aery* or *Instrumentall Com
posers* and *Practitioners* to be) concerning certaine Vices
which their Ignorance is perswaded, our *Art* receiue
helpe by, how disagreeing soeuer, both to *Nature* and
Reason, which is the soule of all *Arts*.

And then for amends of all, I should at last, haue affoor
ded somewhat in the generall precepts, both of *Plaine*, and
Measurable Musick, in the many *Diuersities*, which the *Natur*
of *Compositions* giue vs, from the very originall of them, to
that

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that excellencie, wherein the *Art* is now to be found, and in divers other particulars tending to the same effect.

But now in the meane time, let the *Affector* shew his *Disposition*, and the *Professor* his *Art*, to both whome I promise, that when e're I proceed in it, I will be free and impartiall, as Rule and Reason onely gines me, laying my Observations, and so desiring (if it may be) the restitution of our Science, to Due, and ancient Honour.

And till then (if at all they loue the *Art*) they shall well accept of my good will, and (with me) take in good worth, these *various Sprightfull, Delightsfull Harmonies*, which now I bring them. Their *Composure* I dare warrant, 'tis not onely of *Ayre*, made for some small tickling of the outward Sence alone, but a great deale more solide, and sweetly united to *Number, Measures, and Nature* of the *Ditty*. The earnest affections which a man hath, in the use of such *Recreations* as they are made for, are so fully exprest in them, for *Tact, Prolation, and Diminution*, that not onely the *Ignorant* Eare must needs be pleased with them, for their *Variety of sweet Straynes*, and the *Humorous Fantastick* eare satisfied, in the *Secundary* of their many *Changes*, but also the *Judicious* hearer will finde that in them, which passes the *outward* sence, & strikes a *rare delight of Passion* vpon the *Mind* it selfe, that attends them.

I will take so much *Judgement* vpon me, as to affirme, I finde a *great* part of them so, though (without any tryall) the very *Naming* of those *two Worthies* in their *Art, and Times*, (and especially in these *kinds*) who first *Composed* that part I now speake of, is warrant inough for such a Beleefe of them. Maister *Edward Pearse* the first, sometimes Maister of the Children of *Saint Pauls* in London, and there my Maister, a man of singular eminency in his *Profession*, both in the *Educating* of *Children* for the ordering of the *Voyce* so, as the *Quality* might afterward credit him and pre-

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ferre them: And also in those his *Compositions* to the Lute, whereof, the world enioyes many, (as from the *Maister* of that Instrument) together with his skillfull Instructions for other Instruments too, as his fruits can beare him witnesse.

The second I name, as partner in this worke, is Maister *John Bennet*, a Gentleman admirable for all kindes of *Composures*, either in *Art*, or *Ayre*, *Simple* or *Mixt*, of what Nature soeuer. I can easily belecue he had somewhat more then *Art*, euen some *Naturall instinct* or *Better Inspiration*, by which, in all his workes, the very life of that *Passion*, which the *Ditty* sounded, is so truely exprest, as if he had measured it alone by his owne Soule, and inuented no other *Harmony*, then his owne sensible feeling in that *Affecti-on* did afford him.

As for this little worke, and the Diuersities therein, they appertayne all, to the common *Recreations* that men take, and therein vter that *Passion* which men discover in the vse of those *Recreations*: As are

{ 1 Hunting }	{ 3 Dauncing }
{ 2 Hawking }	{ 4 Drinking }

5 Enamoring:

All which are here as lively Characteriz'd, as euer were any of the kind yet among vs, withall *Measure*, and *Rule* to *Art* appertayning.

I. 2.

Hunting & Hawking haue the first place, as the most generous and worthy kindes of *Recreations*. In the performance of both which, such are the *Times*, *Numbers*, and *Measures*, obseruable, not in *Man* alone that vses the *Pastime*, but euen in the *Creatures* also, that either make the *Game*, or pursue it,

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as being duely *Composed*, beget an *excellent Harmony*, and require the *Singers skill* to utter them, as if he were then abroad at the *performing* of them.

3.

The next we present is *Dancing*, but that with some difference from the common *Exercise* now a daies of it, in our *Masques* and *Reuels*: As not grounded on the *Dancing* of *Measures*, and accordingly bound to some particular *Rules* and *Numbers*, proper to the *Nature* of that *Dance* only, which then is a foot: But fashioned likethose *Antique Dances*, which the *Poets* would haue vs beleue, the *Fayries*, and the *Satyres*, and those other *Rurall Natures* frequented, and hauing in them, much more *variety* and *change* then any other *Composition*, and withall so expressing our *imperfect Moods* and *Measures*, for their *Tact*, *Prolation*, and *Diminution*, that in singing, *cunningly* and *Sprightly* to resemble them, must needs giue the *performance* high commendation, and the *Hearer* the most pleasing delight that may be.

4.

Drinking is our *fourth Recreation*. For so 'tis become (at least, if not the *first*) by the *use* & *Delight* that men now take in it, and so, for their sakes, I am content now to terme it. And among all the rest, for theirs Especially, that in the *Aery* part of our *Faculty*, for want of *Skill* and *Reason* in that which they *performe*, set their *Strength* and *Spirits* to search it out of the other *Elements*, chiefly out of those two, that the *Ayre* is environed with, *Fire* and *Water*, well *compes'd* and *Brew'd* together, wherein they are resolu'd to grow *exceeding skilfull*, or else it shal cost their *Brains* a *fiering*, and their *Bowells* a *drowning*. The *Earth* indeed they looke least after, 'tis base that they account, and for *Mechanick Spirits* to runne so lowe, The *Note* they sing

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is of a higher *Strayne*, their *Recreation* lies in a brauer *Element*, wherein they *honer*, so *vnlike Men*, so long, so *desperately*, that at last, in their *miserable ends*, they scarce get the *Earth* honestly to couer them.

'Tis nor then either for *Direction* or *Incouragement* herein, that I would be thought to bring this *part*; they that take me so, much mistake me, who can better hope, that the perfect *presentation* of this illaudable *demeanour*, will turne this *Sport* into so much *Earnest*, as shall teach the *Innocent Auditor* to loath them, if perhaps not *reclayme* the *guilty*.

5.

OVerlast *Recreation* heere, is, that they terme *Enamoring*, a *Passion* as (more or lesse) possesseing and affecting all, so truly exprest by none, but *Musick*, that is, *Song*, or *Poetry*: the former whereof, giues herein both a *relish*, and a *beauty* to the latter, inasmuch as *Passionate Tunes* make *Amorous Poems* both willinglier heard, and better remembred. I haue heard it said, that *Loue* teaches a man *Musick*, who ne're before knew what pertayned thereto: And the Philosophers three *Principall Causes* of *Musick*, 1. *Dolour*, 2. *Ioy*, 3. *Eusthuisme* or *rauising of the Spirit*, are all found by him within *Loues Territories*. Besides, we see the *Soueraignty* of *Musicks* in this *Affection*, by the *Cure* and *Remedy* it affords the *Dispassionate*, and *Infortunat* *Sonnes of Loue*, thereby to assuage the *turmoyles*, and quiet the *tempests* that were raised in them.

ANd here now, 'twere high time for me to make an *end* of *Prefacing*, did I not foresee, that the different *Character* which herein I giue the *Time* of these *Compositions*, may perhaps seeme strange to the *Performer*, because, howere the *Talk*, according to the scuerall *Motions*, is vulgarly knowne, yet is it altogether *vn-art-like* *ordered*,

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rafted, and accordingly the *Practise* of them, (amongst vs especially) not aright exprest. To approue them therefore to the *Muses*, and to warrant them, for the true *Forme* of *Charactering* the *Time*, both in *imperfect* and *perfect Measures*: As also to prevent the *Ignorant*, that they venture not, (without better *Reason* of the *Art*, then I shall giue them) præiudiciously to draw the common *Practise* for an *Argument* against me, I will now, in as few words as well I may, præmise some particular *Notions and Rules* in the *Measurable part of Musick*, to which alone (and not to the other, the *Playne and Simple Part*;) the *Resolution* of these doubts may in this case be thought necessary.

..*





The Definitions and Diuisions of Moode, Time, & Prolation in Measurable Musick.

Mensurabilis Musice is defined to be a *Harmony* of diuers sortes of *Sounds*, exprest by certaine *Characters* or *Figures* called *Notes*, describd on *Lines* & *Spaces*, different in *Name*, *Essence*, *Forme*, *Quantity*, and *Quality*, which are sung by a *Measure* of *Time*; or as ⁽¹⁾ *Io: Dunstable*, ⁽²⁾ the man whome *Ioan. Nucius* in his *Poeticall Musike* (and diuers others) affirme to be the first that inuented *Composition* saith, it hath his beginning at an *Vnite*, and increaseth vpward by two and by three infinitely, and from the highest decreaseth in like manner downe againe to an *Vnite*. (1) *Io: Dunstable Mensurabilis Musica cap. 1.*
(2) *Io: Nucius musica Poetica cap. 1.*

Measure in this Science is a *Quantity* of the length and shortnes of *Time*, either by *Naturall sounds* pronounced by *Voice*, or by *Artificiall*, vpon *Instruments*.

Of this *Musick*, *Francinius de Colonia* was the first *Inuentor*; and to guide our knowledge the better, obseruing the same course that *Guido Arctinius* did, (who instituted the forme of *Plaine*, or *Simple Musick*) He made *Scales* or *Tables*, in the which all things pertaining to the diuision of *Perfect* and *Imperfect Measures* are contained, and by the which we may by degree attaine to the perfection of this *Knowledge*.

The *Scales* or *Tables* (by him instituted) of diuers are vulgarly termed *Moodes*, by some of better vnderstanding, *Measures*; and consist of *Notes*, *Pauses*, *Degrees*, *Signes*, *Perfection*, and *Imperfection*.

Of Notes.

A Note is a Signe, or Character representing either a *Nat. All, or Artificiall Sound*: and it is two fold;

1. *Simple*

2. *Compound.*

Simple Notes (Like *Nowne Substantiues*) require none other to be ioyned with them, to shew their signes, & significations; of which there are 8. ⁽¹⁾ the first five are called *Essentiall* the last 3. *Collateral*. 1. *Large*, 2. *Long*. 3. *Breve* 4. *Semibreue*. 5. *Minime*. 6. *Crotchet*. 7. *Quaver*. 8. *Semiquaver*.

⁽¹⁾ *Glareanus*
Dodecachord,
lib. 3. cap. 4.

⁽²⁾ ⁽³⁾ *Id:*
Danff. Musf.
cap. 12.

Compound Notes (Like *Nowne Adiectiues*) cannot stand by themselves, but require another to be ioyned with them to shew their signes and significations & arise from the 4. first *simple Notes*. *Large*, *Long*, *Breve*, & *Semibreue*; which being fitly conioyn'd one with another, we terme *Ligature* of which, those that are with ⁽²⁾ *plikes* or *strokes* in *Quadrate formes* are called *Rectes*,  and those that are by crooke ones ⁽³⁾ *Obliques*,  of which, that at the *beginning*, that in the *Middle*, and that at the *latter end* must specially be obserued.

⁽⁴⁾ *Tho: Mor:*
lib. 1. fol. 9.
10. 11.

For ensamples, I refer all to those *forraine Author*. that haue at large discours'd of the particular præcepts of this part of *Musike*: but domestically to ⁽⁴⁾ *Master Tho: Morley* who will satisfie any curious obseruer.

These *Ligatures* were inuented for two respects: 1. for the *Disties sake* 2. (without *Disty*) for breuity of *Pricking* But in regard the *Notes* now in vse are not of so long quantity, as when the *Perfekt Moores* were vsed, the most part of the *Notes Ligatur'd*, & *Ligatures* themselves are layd aside, except the *Breve* & *Semibreue*, which yet are retain'd for the causes afore mentioned.

The 4

The 4 last *simple notes*, *Minime*, *Crotchet*, *Quaver* & *Semiquaver* are therefore not *ligable*, because they are not *Measured*; for the ⁽¹⁾*Minime* is the first *Note* that *Measures* (being in ⁽¹⁾*10: Duntz.* it selfe indivisible) and the *Sembreue* the first *note Measured*; ^{Alens. Mus. cap. 16.} and therefore the first *Note ligable*; And for the other 3. *Crotchet*, *Quaver*, and *Semiquaver*, they are neither augmented nor diminished, but keepe one continual quantitie,

The first 4 *simple Notes* ⁽¹⁾*Franchinus* Invented; & although ⁽¹⁾*ibidem* part of their formes were not in the originall as now they ^{cap 3.} are *charactered*, yet their *Measures* were all one: hee was also the first that devided the *Largs* into 3. *Longs*, and the *Long* into 3. *Breues*, and the *Breue* into 3. *Sembreues*, (further then which in those dayes the *Measure* tended not) & all of them into 2. likewise; whereby he was the first that Invented *Perfection*, and *Imperfection*.

The *Minime* ⁽³⁾*Ph. Vitriaco* (the Flowre of *Musicians* of all ⁽¹⁾*ibidem.* the world in his time) invented, obseruing the same forme ^{cap 6.} that *Franchinus* did, deviding the *Sembreue* into 3. *Minimes*, and into 2. at the least, and term'd it *Prolation*; but as for the *Minime*, not counting otherwise of it then as of an *Unité*, or a *Point* in *Geometry*, he reckoned it no *Time*, but the beginning of *Time*, and the very beginning of *Measurable Musike*; and so in these dayes further then the *Minime* the *Measure* tends not, it being the first and shortest *Note* that any *Measure* can begin on; as contrarywise the *Large* is the last and longest *Note*, that the voyce of man with one *Breath* can deliuer.

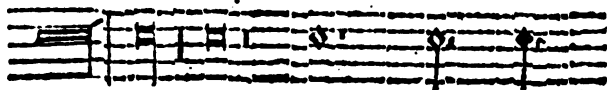
And as for our *Crotchets*, *Quavers*, & *Semiquavers*, I yet finde not the Inuention of them; and therefore I suppose no great heede was taken of the Inuentor, yet they were accepted vpon sufferance; yet so, as that we now differ from the auntient in the naming of them, ⁽¹⁾for that which ⁽¹⁾*ibidem.* we terme our *Quaver*, they term'd a *Crotchet*, & that which ^{cap. 6.}

we terme a *Crotchett*, they term'd a *Semi-Minime*, the halfe of our *Minime*, as the *Semibreue* is the halfe of the *Breue*. And these *Simple* and *Compound Notes* are they, which wee commonly call the *Inward signes* of *Measurable Musicke*.

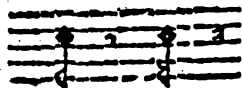
Of Pauses, or Rests.

Pauses, or Rests are silent Characters, or an Artificiall omission of the voyce, representing the quantity of the *Inward notes*, or *Signes*, as they are *Measured* by the *outward Signes*, which were Inuented for 3. causes. 1. For *Closes*, 2. for *Fuges*, 3. for avoyding of *Discords*, and disallowances.

Examples of *Inward signes* and rests.



Large, Longe, Breue, Semi-breue, Minime, Crotchett,



Quarter, Semi-quarter.

Of Degrees.

Degrees were inuented to expresse the value of the afore-said principall Notes, by a *Perfect* and *Imperfect Measure*. *Perfect Measure* is when all goe by 3. *Imperfect Measure* when all go by 2. & Degrees are three-fold:

1. *Moode*
2. *Time*
3. *Prolation.*

As all

(¹) As all other things have a *Moode* (saith *Glarean*) so hath (¹) *Glareanus*
Musike; and *Modus* signifieth a manner of something to be *reprented*; and here are all *Notes* of a *Square* *Quadras* *lib. 3. cap. 5.*
forme, and thereby are appropriated *Largs* and *Longs*,
measured by the least of this forme, the *Breues*.

Tempus signifieth a Time, (²) which is ordained by order, (¹) *Plutarch.*
having a iust *Measure*, see *Limits & Bonds*; and here is a figure
or *Note* of a (³) *Rhombus* or *Circular* forme, which we terme (¹) *Glarean*
the *Semi-breue*; but the reason why the Time is appropriated *lib. 3. cap. 1.*
to the *Breue* is in regard of the *Perfect Measure* of the *Breue* *lib. 2. cap. 1.*
by this *Circular Note*, though in the forme it is applyed to
the *Semi-breue*.

Prolation signifieth an extending or putting forth;
and it is of the *Degrees* from the first measuring *Note* to
the last measured, through the *Perfect* and *Imperfect* figures;
vnto which terme *Prolation* is applyed, a *Note* of a *Circular*
body, but with a *Stroke*, as a head ioyned to that Body,
which is term'd the *Minime*; (which (⁴) *Minime* measuring (¹) *Seba's d.*
the *Semi-breue*) thereby comes it, that the Terme *Prolation* *lib. 2.*
is appropriated to the *Semi-breue*, as being the first *Note* *cap. 2.*
measured by the *Prolationate*, or extending *Note*. *lib. 3. cap. 3.*

And all three of these *Degrees*, are 2. fold, (¹) *Major & Minor*: (¹) *Is: Duzg. a-*
ble: Jien'ard-
belis Musica.
cap. 16.

The *Greater Moode perfect* is, when a *Large* containes 3. *Longs*.

The *Lesse Moode perfect* is, when a *Long* containes 3. *Breues*.

The *Greater Moode Imperfect* is, when a *Large* containes 2. *Longs*.

The *Lesse Moode Imperfect* is, when a *Long* containes 2. *Breues*.

Time perfect is, when a *Breue* containes 3. *Semi-breues*.

Time Imperfect is, when a *Breue* containes 2. *Semi-breues*.

Prolation perfect is, when a *Semi-breue* containes 3. *Minimes*.

Prolation Imperfect is, when a *Semi-breue* containes 2. *Minimes*

Of Outward Signes.

TO these *Degrees* there were added certaine *Outward Signes*, the better to distinguish the *Perfection* and *Imperfection* of *Moode*, *Time*, and *Prolation*.

(¹) *Glarean*
Dodecachord.
lib. 3. cap. 8.

To the (¹) *Moode* expressing the *perfection* of it is attributed a *Ternary number* thus: 3.

(²) *Sebaldus*
Heyden. lib. 2.

To the (²) *Imperfection* the *Binary* expresseth thus 2. (³) or the *Ternary* omitted.

cap. 1.

Ornithoparchus

lib. 2. cap. 4-5.

(⁴) *Morley. lib.*

1. folio. 4.

But in the first Age of the Invention of this *Art*, it was express'd by *Rests* or *Pauses* of their *Notes*, and in regard of the little use of the *Moodes*, and the *Practicall* occasion of such *Rests* for *Closes*, and coming in of *Fuges*, they were layd aside, and these *Numbers* aforesaid accepted.

* *Glare. Dode.*

lib. 3. cap. 6. en.

The *Perfection* of *Time* (⁴) (as growing out of *Circular motion*) is express'd by a *Round Circle*, thus $\bigcirc$.

(⁵) *ibidem.*

lib. 3. cap. 8.

The *Imperfection* of it by a *Semicircle* thus $\smile$ (⁵) As for those that would haue the *Number* signifie the *Time*, and the *Cycle* the *Moode*, *Franchinus*, *Glareanus*, and diuers auncient *Theoricks* iustly reprehend them.

To *Prolation*, for the expressing of the *perfection* thereof is attributed a *Point* or *prick*, signifying the indiuisibility of the *Measure* which is placed in the midst of the *Cicrole* thus $\odot$ or the *Semicircle* thus $\smile$ as by its presence it causeth *Perfection*; so by the absence thereof it causeth *Imperfection*; But those slender *Artists*, which would haue the *Ternary number* signifie the *Perfect Prolation*, and the *Binary* the *Imperfect*, (and so onely appropriated) the aforesaid Authors condemne, as most ignorant of these *Measures*.

Furthermore these aforesaid *Degrees* are deuided into 4. *Tables*, by some term'd *Moodes*, by others 4. *Prolations*, (but wrong by both, for of *Moodes* and *Prolations* there are but 2. the *Great* & the *Lesse*) but by the best vnderstandings, 4. manner

Of the Outward Signes.

7

4. manner of *Figures* are approued to distinguish the *Perfection* and *Imperfection* of these *Degrees*, by which all *Song* in this kinde is measured.

Examples of the 4. *Figures*.

{ 1	Perfect of the more	}	<i>Prolation.</i>
{ 2	Perfect of the Lesse		
{ 3	Imperfect of the more		
{ 4	Imperfect of the Lesse.		

1 *Perfect* of the more *Prolation* in his proper forme, is, when there is *Perfect Moode*, *Perfect Time*, and *Perfect Prolation*, and is thus *Charactered*.

Example.

									
<i>Large</i>									
<i>Longs</i>	3	<i>Brenes.</i> 3	<i>Semb.</i> 3	<i>Min.</i> 3	<i>Crot.</i> 3	<i>qua.</i> 2	<i>semiq.</i> 2		
<i>Brenes</i>	9	<i>Sembr.</i> 9	<i>Min.</i> 9	<i>Crot.</i> 6	<i>qua.</i> 4	<i>semiq.</i>			
<i>Sembrenes</i>	27	<i>Min.</i> 27	<i>Crot.</i> 18	<i>qua.</i> 12	<i>semiq.</i> 8				
<i>Minims</i>	81	<i>Crotch.</i> 54	<i>Qua.</i> 36	<i>Semiq.</i> 24					
<i>Crotchets</i>	162	<i>Qua.</i> 108	<i>Semi.</i> 72						
<i>Quavers</i>	324	<i>Semi.</i> 216							
<i>Semiquavers</i>	648								

{ This Table, and the rest following expresse all *perfection*,
and *imperfection*, and the quantity of the *Dimissible*
and *Indimissible Notes*, how many goeth
to a *Large*. }

Perfect

Before the former example, this Character of the Perfect of the More Prolation should be plac'd thus. $\odot$

3.

Perfect of the lesse Prolation or the lesse extenuation in the lesse Perfect Moode in his proper forme (according to those, whose ensamples ought to be the same with their reasons) in my opinion should be thus Charactered $\odot$, but with diuers it is thus $\odot$, thus $\odot$, and thus $\odot$; according to which differences, wee finde great Masters in their workes (especially in their ensamples) much ranging, although the most of them confesse this ⁽¹⁾ Perfect of the lesse Prolation to be the lesse Moode Perfect: Time perfect, and the great Moode, (which is 3. Longs to the Large) and perfect Prolation (which is 3. Minimes to the Semi-breue) to be Imperfect, and that Perfection is by 3. and Imperfection by 2. Why? either the omitting of the Numbers, and the Binary Number signifying Imperfection, or the single Ternary, although in the Perfect of the more Prolation, the single Ternary noteth the Perfection of both moodes, ⁽²⁾ and wherefoeuer the Greater is there is the Lesse, but not contrarily; by which reason it makes good the aforelaid Charactering, and allowes vs for the signifying of the greater Moode Imperfect the Binary Number, for the Lesse Moode perfect the Ternary, for the Time perfect the Round Circle, and for Prolation Imperfect, the absence of the Points or prickes, Example. $\odot$

2.3.

(1) Sebald: Hey:
lib. 2. cap. 1.
Gloria: Dede.
lib. 3. cap. 9.
John Dant.
cap. 10.
Ornitho: lib. 2
cap. 4.
Moris: lib. 1.
fol. 13.

(2) Orsilia.
lib. 2. cap. 5.

Example

Of Lesse Moode Perfect.

9

Example of the *Perfect* of the *Lesse* Prolation in the
Measure and division of the Notes.

○

23

							
Large.							
Long	2	Brues	3	Semb	3	Min.	2
Breues	6	Semb.	9	Min.	4	Crot.	2
Sembreues	18	Min.	18	Crot.	12	quar.	4
Minimes	26	Crotch.	36	quar.	24	Semiq.	4
Crotchets	72	quar.	46	Semi.	48		
Quavers	144	Semiq.	144				
Semi-quavers	288						

These 2. *Perfect Moodes* in these dayes are of little or no use, and therefore I have little to say to them concerning their *Diminutions*; only I finde that the Auncients express them by *Stroks* drawn through their *Circles*: In the *Perfect of the More* for the great *Diminution* thus, (1)  for the *Lesse* thus (2)  In the *Perfect of the Lesse* for the great thus (3)  for the *Lesse* (4)  but these for the most part are out of use, only we finde in diuers Church & Madrigall Compositions, the *Perfect of the Lesse* in his great *Diminution* expressing *Sesqui-altera* Proportion thus Charactered (5)  & by diuers examples for *Triple proportion* thus (6)  but because these 2. *Imperfect Moodes* following are now only in use, I will somewhat speake of the absurdities committed in the Charactering of their Measures, especially for the *Prolations* & *Diminutions*; whereby wee may discouer what things are necessarie and *Art-Like*, & reiect those *Un-Art-Like Formes* which by Ignorance are crept in.

(1) *Glarean: Dode. lib. 3. cap. 11.*
(2) *Sebalis: Heyden lib. 2. cap. 6.*
(3) *Lessio: Sonner lib. 2. cap. 6.*
(4) *Astarley lib. 1. fol. 25.*
(5) *Ibidem.*
(6) *Ulaet: Deinde lib. 3. cap. 11.*
(7) *Sesbold. Heyd. lib. 2. cap. 6.*

I *Imperfect of the More Prolation* (which is the extenuation of the perfect prolation through the *Imperfect Moodes* and
C Time)

Time) in the proper forme of it is, when wee haue *Imperfect Moods*, *Imperfect Time*, and *Perfect prolation*, all *Notes Measured* by 2. (saue the *Semi-breue* which is by 3, and by all approued *Theorickes* thus Character'd. ©

*Example^c the Imperfect of the
More Prolation.*

©

<i>Longs</i>	2	<i>Breues</i>	2	<i>Semi.</i>	2	<i>Min</i>	3	<i>crot</i>	2	<i>qna.</i>	2	<i>semig</i>	2
<i>Breues</i>	4	<i>Semib.</i>	4	<i>Min.</i>	6	<i>Crot.</i>	6	<i>qua</i>	4	<i>semq</i>	4		
<i>Semibreues</i>	8	<i>Min.</i>	12	<i>Crot.</i>	12	<i>qna.</i>	12	<i>siq</i>	8				
<i>Minimes</i>	24	<i>Crotch</i>	24	<i>Qna.</i>	24	<i>Semig</i>	24						
<i>Crotchets</i>	48	<i>Qna.</i>	48	<i>Semi.</i>	48								
<i>Quaues</i>	96	<i>Semi.</i>	96										
<i>Semiquaues</i>	192												

BUT now *Practise* hath so infected this *Measure*, especially in the *Prolation* and *Diminution* of it, that when a *Perfect Artist* comes to sing a song of such *Practically* Charactering, (supposing it to bee Character'd according to the iust *Perfection* and *Imperfection* of the *Degrees*) hee shall bee (almost) as far to seeke for the *Measure* intended, as were they that *Compos'd* it to seeke for the true *Charactering* of that *Measure*, they would haue exprest. For that I may giue instance herein, I finde it by them thus exampl'd ©, or thus ©, the which indeed I must confesse is the *Imperfect Time*, and the *More Prolation*; But then I demaund to what end tends that *Ternary Number*? Hereto they will answer (especially those who in conceyt are Masters) that it is to signifie a *Triple Proportion*, by which the Song before which it is set, mult

must be sung; and that is (say they) 3. to one. True, but then askethem *what threes to one?* and they will tell you, 3. *Assimines* to one *Semi-breue*; O most *Unproportionate Customable Compositors*, whose Art serues them not so much as to distinguish *Prolation* from *Proportion*! For *Prolation* is, when 3. *Minimes* goe to one *Semi-breue*, and *Triple Proportion* is, when 3. *Semi-breues* to one *Semi-breue*, as being a *Proportion of the Greater Inequality*, and (as wee terme it) *Multiplicis generis*, that is when a *Greater Number* is compar'd with a *Lesser*, and containeth the *Lesser* many Times as 12. &c. It is euident then, that this single *Ternary Number* cannot stand for a *Triple Proportion*, seeing it wants a *Lesser Number* to bee compar'd with all; and beside that, were there a *Number* adioyn'd, yet the signe of the *Imperfect Time*, the *Perfect Prolation*,^(*) (and *Number* cannot work vpon *Prolation* ^(*) *Oratio.* so long as the *Circle* retaines the *Poynt*,) the *Charactering* of ^{lib. 1. cap. 8.} the *Note* in white, the breaking of the *Measur'd Notes*, and the *Measure* of a *Lesser Quantity* and *Quality* to the *Tact*, would all resolue vs, 'tis no *Triple Proportion*.

Others then being beaten from that opinion, and yet not doubting but to hit the marke, make answer; Some, that the *Number* is there set to signifie, that 3. *Minimes* went to a *Semi-Breue*, in their idle conceites neuer remembring that the *Poynt* in the *Semi-Circle* signifies that sufficiently: Some, that it is to signifie the *Moode*, not regarding that the *Measure* it selfe confutes them, in as much as this *Ternary Number* signifieth *Perfection*, and the *Moodes* in this *Measure* are *Imperfect*. And lastly, Some (rather then faile) will haue it signifie *Time*, quite forgetting (as good *Authors* obserue) that 'tis the *Circle* which signifies it, which being broken in this *Measure*, makes it therefore *Imperfect*.

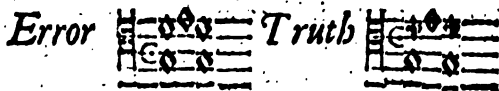
May I not then wel conclude, that seeing this *Number* signifieth neither *Proportion*, nor *Prolation*, nor *Imperfect moodes*,

nor *Time*, 'tis but an Intruder, and by right must be wholly left out in the *Measure* of the *Perfect Prolation*? which being graunted, I will say no more of it, as making account that it is a thing generally knowne.

The vse of this *Perfect Prolation* is, in *Service Dintne* for *Iubilces* and *Thanksgiuings*, and otherwise for *Galliards* in *Reuchlings*.

But in this *Measure*, I obserue another great *error* committed by them, which expresse the *Sesqui-altera-Proportion* with 3. *White Semi-breues*, belike not vnderstanding, that herein a *White Semi-breue* contaynes 3. *Minimes*, if it be not *Imperfected* by a *Lesse Note* going *before*, or *following*; Yet will they (forsooth) haue 3. of these *White Semi-breues* goe to the *Time* of 2. *Tacts* or *Strokes*; whereas, in all nature of *Proportions*, it (contrariwise) ought to bee exprest with 3. *Semi-breues Denigrated*, and so signifying *Diminution*; which then containe the *quantity* that they ayme at, of two *Strokes* in this *Perfect Prolation*,

Example.



Vnto this *perfect Prolation*, there pertaines a 2. folde *Diminution*, the *Greater* and the *Lesser*; signified by *Internall*, and *Externall Signes*.

(*) *Tot Magirus de Art. Musica*

(1) *Internall* by the *Denigrating* or blacking of the *Inward* or *simple White Notes* without the *Externall Signe*, *Diminish* the *Tact*, as much as the *Externall Signe* it selfe of the *Great Diminution*: Examples of which wee finde

Of Great Diminution. 13

finde Diuers, in Church Songs, Madrigalls, and such like as thus:

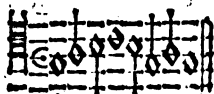


And diuers others there are bothin the *Perfect* and *Imperfect Measures*, all pertayning to the *Great Diminution*.

The *Externall Signes* are those which are set, at the beginning of Songs, and are the *Characters* of the *Degrees*, for the *Diminishing* of the *White* and *Blacke Notes*, by *Dash* and *Retort*, in the *Great* and *Lesse Motion* of the *Tact*.

The *Great Diminution* and the *Externall Signe* to signifie it in *White*, is by a retort of the *Semi-Circle* with the *Character* of *Prolation* thus

Example.



Perfect Prolation



Great Diminution.

Otherwise ioyning the *Externall* and the *Internall Signes* together, 'tis thus signified,



C 3

Whereas

Whereas the cōmon praetise (in *Composition* for *Church Songs*, *Madrigalls*, *Pastoralls*, *Ballads*, &c.) charactereth this *Diminution* with *denigraed Notes*, and the *Outward signe* by the *Ternary Number* thus :



They seeme to drawe their Reasons (as some *Masters* haue affirm'd) from the 3. swift feete in *Poetry*, *Trocheus*, *Iambus* and *Tribrachius*, in regard of the *Notes* that are *Diminished*.

But then why it should bee apply'd more to this *Diminution* then to the *Perfect Prolation* I see no Reason at all; by cause howe're the *Tact* of this *Diminution* be of a swifter *Motion*, yet the *Measures* are all one in the diuiding of the *Semi-breue*, according to those feete. As 1. *Trocheus*, which is one long and the other short, a *Semi-breue* and a *Minime*. 2. for *Iambus*, which by way of *Resort* to the former is one short and the other long, a *Minime* and a *Semi-breue*. 3. for *Tribrachius*, which is three short, the *Semi-breue* diuided into 3. *Minimes*; which diuision (say they) pertaines only to the *Diminution* and not to the *Perfect Prolation*; Howbeit many meane *Practitioners* are able to contrary that, and they who aright vnderstand *Poetry*, and *Musike* shall be Iudges, who knowe the *Measure* to bee all one, and the differences of the *Motion* to bee according to each *Rule*, or according to the discretion of them that *Sing*, or *Reade* them.

But the matter here we chiefly stand vpon is, that the *Ternary Number* ought vtterly to be reiected, as hauing no manner of interest either in the *Perfect Prolation*, or the *Diminutions* therof: The *Perfect Prolation* we spake of before; and now for the *Diminution* thus I say, that if by their *Trochaick* reason they will bring this *Ternary Number* in, to signifye

nifie this *Diminution*, they may as well, yea they must necessarily, to every diuision of the *Semi-breue*, (which may bee as diuers, as is the *Composers* Inuention) set a seuerall *Character* to signifie it, and their applications of it to the feete, by which it is *Measured*: But what a confusion would that be to the *Performer*, (besides the euidence of their ridiculous ignorance) to charge each Diuision with a particular *Character*, when only the *Externall* and *Internall Signes* set at the beginning of *Harmonyes* are thereto sufficient? And if it bee vnnecessary to *Character* all, I see as little reason that they should *Character* any one: Or if yet they needs will, that one be *Charactered*, then let them show me, why the *Measure* of these other feete, which belong to the Diuision of the *Imperfect Prolation* and the *Diminutions* therof, (as *Spondeus*, *Pyrrychius*, *Anapaestus*, *Bacchiuss*, *Ani-bacchiuss*, &c.) should not as well be *Character'd* by them, as these that belong to the diuision of the *Perfect Prolation*, and the *Diminutions* of it. For if they hold that a thing needlesse and superfluous to be done in a case so common and obuious: the consequence will be altogether as good against this their Poeticall, phantasticall *Charactering* with the *Ternary Number*.

But see how one error begets another; It is that which I haue obserued as a most grosse *Absurditie* in the pricking of the *Internall Signes* of this *Diminution*, and yet is to be found among those, whome our *Vulgar Practitioners* account approoued *Masters*, & in that opinion haue followed their *Vn-art-like Example*; which is, the setting of it with a *White Minime* and a *Crotchet*, and the *Tact* charactered with the aforesaid *Ternary Number*; as thus



Their Apologie (vpon exception taken) prooued
like

like their ensample, both fond, and sencelesse; to witt that they might *Character* the *Sounds* in what forme i pleased them, and needed not to be bound to follow the *Laves* and *Rules of Art*, which they found were herein wholly against them.

(*) Worley lib.
1. fol. 15.

THE *Lesse Diminution*, (which is vulgarly call'd (*) *Diminution of Diminution*, or the *Double Diminution of the Perfect Prolation*) is the swiftest *Motion* that any *Tune* is *Composed* of vnder this *Measure*, as *Country Daunces*, *Bran'sls*, *Voltos*, *Courantes*, & such like: And it likewise we find character'd, to signifie the *Tact* of it, with the *Ternary Number*, which is yet of all the rest the greatest *Absurdity*: For herein there are *six* *Notes Measured* to one *Tact*, (whereas afore but 3.) and Their *Ternary Number* is made to signifie no lesse then *Perfect Prolation*, *Great Diminution*, & *Lesse Diminution*, and all vpon the bare and groundlesse warrant of *Common Practise*, which say they, hath so receiv'd it, & therefore they vse it.

But what a confusion will this be when they haue a *Song* or *Tune* composed of all these *Tacts*, (as diuers there are in vse for *Masks* and *Renells*) and shall finde but onely one *Character* to expresse all *Motions*? how can that worke be perform'd in his proper nature, except the *Composer* shall either *Demonstrate* by a *Canon* what his meaning is, or himselfe personally be there to explaine his *Forme* intended? Therefore the *Authors of our Art*, foreseeing the *Diuersities* (and there by the *Absurdities*) which heerein would be inuented concerning the *Diminutions* of the *Tact*, agreed vpon certaine *Rules* and *Characters* together, to *Demonstrate* euery particular *Motion* by, of what kinde of *Division* soeuer the *Tact* was. But now inregard that those *Canons* and *Proportionate Rules* are out of vse, I see no reason why wee should vse their *Characters*, but rather be led by that *Rule*, whereof now in these dayes our practice

rise consists, which is the *Circular Rule*, and by which this lesser *Diminution* of the *Perfect Prolation* (the *Internall Notes* being *Domigated*) is thus *Charactered*.



As for any motion of *Tact* swifter then this *Lesse Diminution* if there should bee need thereof, it should be either thus *Charactered* & or by the former *Retorted* thus D . Wherein the *Stroke* drawne through the *Semi-circle* and the *Prick* in it, doe signifie a *Coniunction* of both *Prolations* by a *double Diminution* of the *Perfect* and *Imperfect Measures* of the *Tact*. And thus much shall suffice for the banishing of the *Ternary Number*, and the placing in steed thereof the true *Character* of the *perfect Prolation*, with the *Diminution* of it by the *Circular Rule*.

The *Imperfect of the Lesse Prolation*; in the proper forme of it is; when there is *Imperfection* of all *Notes Measurable*, from the *Larg* to the *Minime*; and is thus Truly *Character'd* C and vnder it are composed, as *Divine Services* for the Church, so also *Motets*, *Madrigals*, *Pavins*, and such like for other vses.

C Example of the Imperfect of the Lesse Prolation.

																																																																																																																																																																																																																																																																																		
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NOW as before I did in the former, so in this *Measure* also haue I obserued diuers absurdities committed, by not distinguishing the *Lesse Prolation* from his *Diminutions*.

For vnto this *Time* and *Prolation* there pertaines a 2. folde *Diminution* (by⁽¹⁾) some termed *Semi-diy*) the *Greater*, and the *Lesser*.

The *Greater Diminution* is rightly thus *Character'd*⁽²⁾ T or (by *Retort* of the aforesayd *Imperfect Circle*) thus D; though diuers there be, that from the *Proportionate Rule* (forsooth) will haue it thus C. 2. but for as much as in this *Measure* there is vs'd no *Denigration*, and all *Proportions* are out of vs'e saue *Sesqui-altera*, I haue sayd sufficiently for confutation thereof, before.

Vnder this *Diminution* are compos'd *Almayns*, *Free Mens Songs*, *Ayres* and such like, and (accordingly) among our *Minstrells*, 'tis knowne by the name of *Almayne Time*, and is as a *Duple* to the *Lesse Prolation*; that is, a *Motion* as swift againe, as the *Lesse Prolation* is of, in his owne *Naturall Takt*.

The *Lesse Diminution* we finde to bee thus *Character'd*⁽³⁾ F; or with *Retort* of the *Great Diminution* thus G; and this is the swiftest *Motion* that vnder this *Measure* is Compos'd; and such are all those *Compositions* which are vnder it, as *Siggs*, and the like.

But heerein now the Ignorance of our times is such, not knowing the differences of this *Imperfect Prolation* and the *Diminutions* therof, that they commonly *Character* the *Church Songs*, and *Motets*, with the *Greater Diminution* thus C; according whereunto if those *Songs* should be sung, it would not only alter the nature of those *Harmonies*, but also make them seeme rather some *Daunting* or *Renelling Measure*, then a religious *Note* to be vs'd in Gods Service.

'Tis then the *Lesse Prolation* (thus C.) wherewith all such *Dining*.

(1) *Glorious*
Dale lib. 3.

cap. 10.

Fredericus

Bertramus

cap. 12.

Orlando lib. 8

cap. 8.

(2) *Schald*

Heyd lib. 2.

cap. 6.

Primer Ber-

tramus cap. 12.

(3) *Morley*

lib. 2. fol. 15.

(4) *Schald*

Heyd lib. 2.

cap. 6.

Natural Li-

song lib. 2.

cap. 4.

Diuine *Compositions* (especially those which are with *Fuges*) ought to bee *Character'd*, and that is the slowest and grauest *Measure* now in vse.

And so againe for those *Madrigalls*, *Pastoralls*, *Pauens*, and suchlike, which are *Character'd* with this *Great Diminution*, should they be sung according to the *Tact* thereof, they would make such a confusion, that the *Performers* would surely bee taken for mad-men, and the *Songs* themselves would seeme no better then common *Sigs* to the hearers.

Wherefore it concerns the *Composer* to vnderstand the differences of these *Tacts*, and according to the nature of the *Composition* discretely to *Character* them, that both *Himselfe*, and his *Workers* may haue their due commendation.

And thus much breifly for the true *Charactering* of the 4. *Figures* or *Measures*, concerning the *Perfection*, *Imperfection*, and *Diminutions* of *Moode*, *Time*, and *Prolation*.

Onely thus much more of *Diminution* it leife I must craue leaue to addo, namely, the *Description* and *Vse* of it, that it is a certaine⁽¹⁾ Decreasing of the *Quality* and

(1) *Glossar.
Ded. lib. 3.
cap. 8.*

not of the *Quantity* of the *Notes* and *Rests*, by *Internal* and

External Signes: or⁽²⁾ when the *Element* is abated in the *Greater*, or *Lesser* of the *Nature* of it; and it was inuented to ha-

(2) *De Magnitud.
cap. 12.*

stent the *Tact*, for a reuining of the Eare, when it is dul'd and wearied with a slow *Motion*:⁽³⁾ Nor that the *Number* or value of the *Notes* is thereby *Diminished*, but only that the *Tact* for the *Motion* of it is hastened, both in the *Perfect* and *Imperfect Measure*.

(3) *Ornithos
lib. 2. cap. 8.*

And this by the *Ancients* was obserued 3. wayes.

1. By a *Canon*.

2. By *Proportionate Numbers*.

3. By *Rests* of the *Semi-Circle* and a *Dash*.

Now the *Canon* being cleane out of vse, we haue nothing at this time to speake thereof: and the like also for

D 2

Proportionate

Proportionate Numbers in regard common practise hath
disused all proportions save *Se/qui-altera* we haue little to
say of them.

As for the *Ternary* and *Binary Numbers* which should be brought in by way of this *Proportionate Diminution*, expressed by *Glareanus* with these examples (as from the common practise in those dayes) $C, C, 3, C, C, 3$ and thus with a *Ternary Number* alone 3; He and diuers other auncient *Theorists* affirme (in regard of the *Diminutions* of the *Degrees*) that they are nothing but fancies of the ignorant *Vulgar Practitioners*; for saith he (speaking of the *Diminution* of the *Degrees*, and thereby of the *Circular Rule*) what needs there to expresse the *Diminutions* of the *Degrees*, any more, then onely the *Rest* and the *Diap*, and so reiect all the rest, that the common *Canons* should not be confounded in these rules, himselfe and diuers others giuing these examples $\textcircled{C}, \textcircled{C}, \textcircled{C}, \textcircled{C}, \textcircled{C}, \textcircled{C}$ or thus $\textcircled{C} : \textcircled{C} : \textcircled{C}$ or thus $\textcircled{C} : \textcircled{C} : \textcircled{C}$ or thus $\textcircled{C} : \textcircled{C} : \textcircled{C}$ to which as very reasonable and onely necessary, for the practise of these *Times* (all others being contrary) I subscribe.

(1) Glavins,
Dad; lib, 3.
cap. 11.

Of Tard.

Tact, Touch or Time, is, a certain ^(*) *Motion* of the hand (whereby the quantity of *Notes* and *Refrs* are directed) by an equal *Measure*, according to the properties of the *Signes* of the *Degree*. The *Auncients* observed three

1. *The Greater*, a 100-page book with 100 illustrations.
2. *The Lesser*, a 100-page book with 100 illustrations.
3. *The Proportionate*, a 100-page book with 100 illustrations.

(2) Sebald:
Hoyd. lib. 2.
cap. 5.
(1) A. orley
lib. 1 fol 9.
Nichols Lib.
Hoyd. cap. 10.

But

But these our dayes obserue but two, and those deriued from the former obseruations.

The first is the *Perfect Division* of the *Semi-breue* which is by 3. the which we call *Minime Time*, &c. as some say, from the *Proportionate Rule*.

The second is the *Imperfect Division* of the *Semi-breue* which is by 2. the which we terme the *Semi-breue Time*, and as some say, from the *Diminished Breue*.

All which *Takt* or *Time* according to the discretion of the *Singer* (and according to the *Measure*) may be sung swifter, or slower.

BESIDES all these, vnto these foure foresaid *Figures* or *Measures*, there appertaine diuers other *Rules*. As *Augmentation*, *Sincopation*, *Imperfection*, the *Pricks* of *Perfection* on, *Addition*, *Diminution*, *Alteration*, & such like, All which serue to distinguish the *Division*, *Alteration*, and *Augmentation* of *Perfect* and *Imperfect Notes*; but because we haue li-
tle or no vse of the most of them, saue the *Pricks* of *Addi-* (1) *Notes* on, (2) which some terme that of *Perfection*, others of *Aug-* *mentation*, making little difference betweene them) at this time I'll speake of it onely, and not of the rest.

A *Prick* is a *Signe* of an *indivisible Quantity* placed either before, after, on the vpper, neither ends, or sides of a *Note*, and there seruing for the aforesaid distinctions.

This *Pricke* of *Addition* is set on the right side of a *Note*, (thus: *Q* *o* *o*) in *Perfect Time*, & *Perfect Prolation* if a *Minime* or a *Lesse* *Note* follow, causeth the same to be *Perfect*, and in *Imperfect Time* it maketh the said *Note*, if a *Breue* or *Semi-breue*, to be *Perfect*, but as for *Lesse Notes*, being *Indivisible*, it doth *Augment* the same to be halfe so long againe, as the *Quantity* of it afforded.

And

And last of all, as necessary to all *Harmonies*, pertaine
certaine *Signes* for diuers vses, as *Repetitions*, thus *Ch*
fact red. :|: y :|: (:|: 3.

Conueniences thus *2 2*

Concordances, or *Cardinals* thus *2 2 2 2 2 2 2 2*

Connexions, when two *Notes* are ioyn'd together both
for the better ordering of *Discords*, and the applying of
the *Note* to the *Duty* thus *2 2 2 2 2 2 2 2*; all which this worke
is full of.

Index or *Director* thus *✓*

And these *Signes*, let me entreate all those which would
performe these *Harmonies* in their proper Nature, strictly
to obserue; which if they will doe, with the *Distinctions* of
the *Prolations* and *Diminutions*, they shall doe the Authors
much right, and no doubt giue themselves & the hearers
good contentment.

This then is it I had now to say concerning the necessary
Rules of this part of our *Art*, as pertaining to the vse of our
Common Practise. If my *Labours* herein proue as *Acceptable*
as they are *True* and *Necessary*, it will giue me

much encouragement to proceed further in a ge-
nerall *Survey* by me intended; if not, I shall
perhaps become loath to bestow my

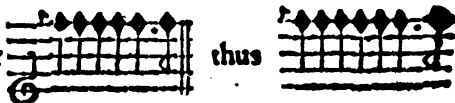
Talent in such a *Fruitlesse*
Soile.

F F N F S

Errata in the Harmonies.

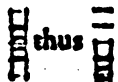
3. for *Peires* read *Peirs*.

4. Treble. as *wave haunt* for



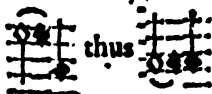
thus

5. Tenor. as *key lo. the Cliffe* for this



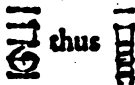
thus

7. Bass. as *humble Siluans* for



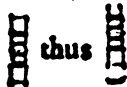
thus

9. Tenor. at the second line the Cliffe for



thus

13. Bass. for the Cliffe thus



thus

Errata in the Discourse.

In diuers of the bookes, in the *Rule* of the *Perfekt* of the *Lesse* his *Character* is thus, folio 8. , but should be thus .



folio 13. in the fourth *Example* of *Internall Signes*.



for

thus

folio 17. for *Direction* 'Tis, read *Now*.

folio. 20. line 7. for the *Characters* of the *Imperfect* of the *Lesse*  thus .

... ..

សេចក្តីសង្ខេបស្តីពីការងារ

4-14-44

624

Getman, Robert, the Chief Clerk

22013

7. Auswertung:

145

2. The writer has been in the United States for 10 years.

•

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THE
HUNTING
&
HAWKING
BOOK
BY
J. H. M.
LONDON
1880



A Hunts vp.

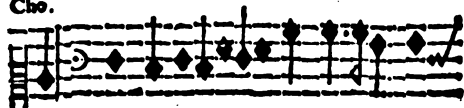
Tenor.

JOHN BENNET.

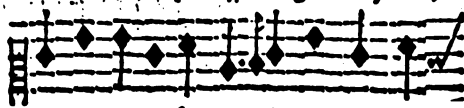
4. Voc.



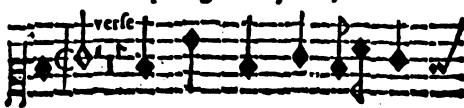
Cho.



He *hunt* is vp, :||: sing merrily wee,



the *hunt* is vp, sing merrily wee, the *hunt*



is vp, The *Birds* they sing, the *Deere*



they sing, hey nony nony nony no, the *Hounds* they crye, the *Hunters* they flye,



hey trolilo, trololilo, hey trololilolili lo. The *hunt* is vp, *ut supra*.

The *Woods* resounds
To heere the *Hounds*,
hey, nony nony-no;

2 The *Rocks* report
This merry sport,
hey, trolilo trololilo.

Cho. The *hunt* is vp, the *hunt* is vp,
Sing merrily wee the *hunt* is vp.

Then hyc apace
Vnto the *chase*
hey nony, nony nony-no

3 Whilst euery thing
Doth sweetly sing,
hey trolilo trololy-lo.

The *hunt* is vp, the *hunt* is vp,
Sing merrily wee the *hunt* is vp.

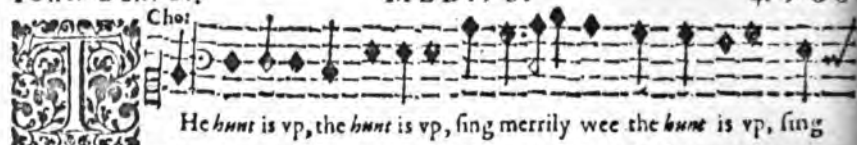
A Hunts vp.

JOHN BENNET.

MEDIVS.

4. VOC.

Chor:



He *h*unt is vp, the *h*unt is vp, sing merrily wee the *h*unt is vp, sing



merrily wee the *h*unt is vp. Hey downe



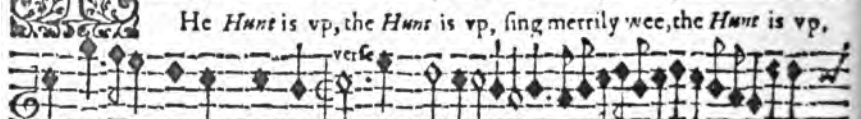
Chor:

The *H*unt is vp, *ut supra*.

Chor: TREBLE. 4. VOC.



He *H*unt is vp, the *H*unt is vp, sing merrily wee, the *H*unt is vp,



sing merrily wee, the *H*unt is vp: hey downe



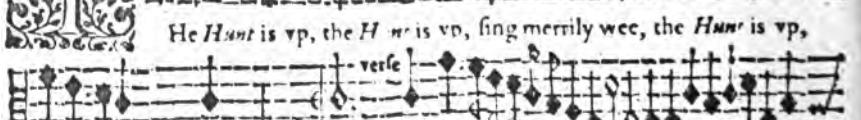
Chor:

the *H*unt, &c.

Chor: BASIS. 4. VOC.



He *H*unt is vp, the *H*unt is vp, sing merrily wee, the *H*unt is vp,



sing merrily wee, the *H*unt is vp. Hey downe



Chor:



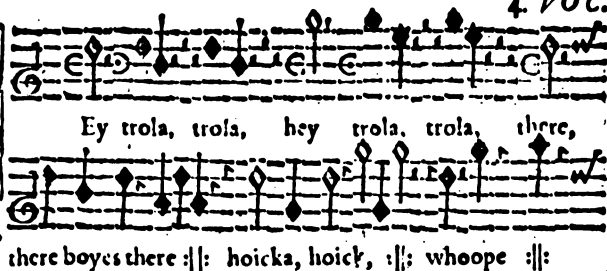
2

For Hunting.

MEDI'S

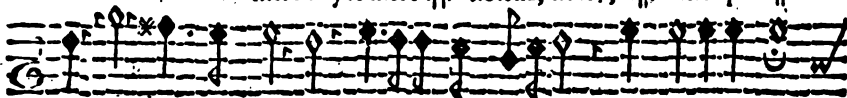
EDWARD PIERS.

4 VOC.

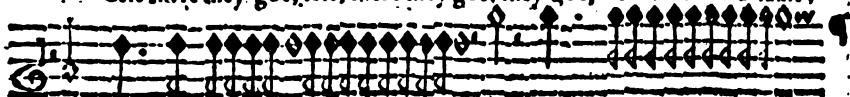


Ey trola, trola, hey trola, trola, there,

there boyes there :: hoicka, hoick, :: whoope ::



Crie there they goe, crie, there they goe, they goe, they are at a fault,



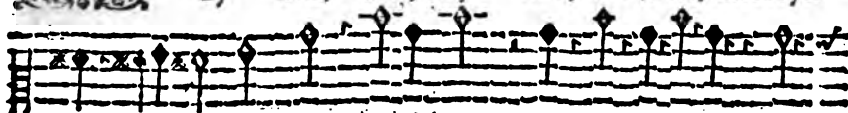
Boy windeth the Horn, Ho, me, Boy, windeth the Horn,

TENOR.

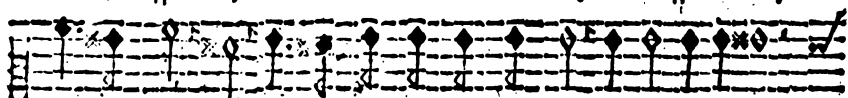
4 VOC.



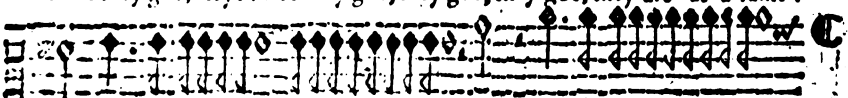
Ey trola, trola, hey trola, trola, there, there boyes



there, :: boyes there: hoicka hoick, whoop: :: crye



there they goe, crye there they goe, they goe, they goe, they are at a fault:



Boy windeth the Horn, Ho, me, Boy, windeth the Horn,

For Hunting.

EDWARD PEIRS.

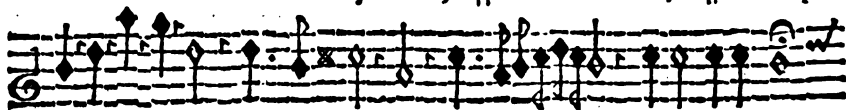
MEDII'S.

4. VOC

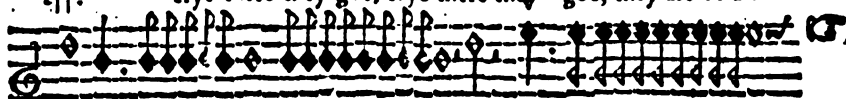


Ey trola, trola, hey trola trola, there,

there boyes there, :||: hoicka hoick, :||: whoop



:||: crye there they goe, crye there they goe, they are at a fault:

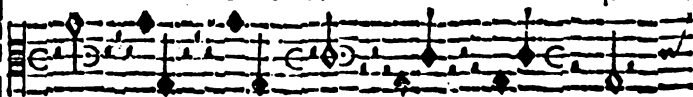


Boy, wind the horn, ho rne, Boy wind the horn, rne,

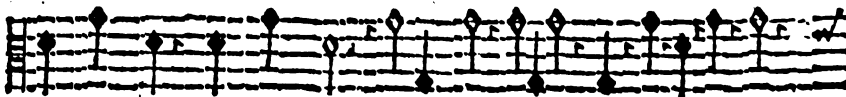


BASIS.

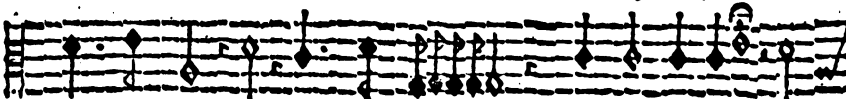
4. VOC.



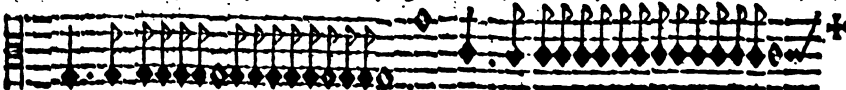
Ey trola, trola, hey trola, trola, there,



there boyes there, there boyes there, hoicka hoick, whoop, :||: crye



there they goe, crye there they goe, :||: they are at a fault. Boy



wind the horn, ho rne, Boy, wind the horn, rne,

The Hunting of the Hare.

EDWARD PEIRCE.

TREBLE.

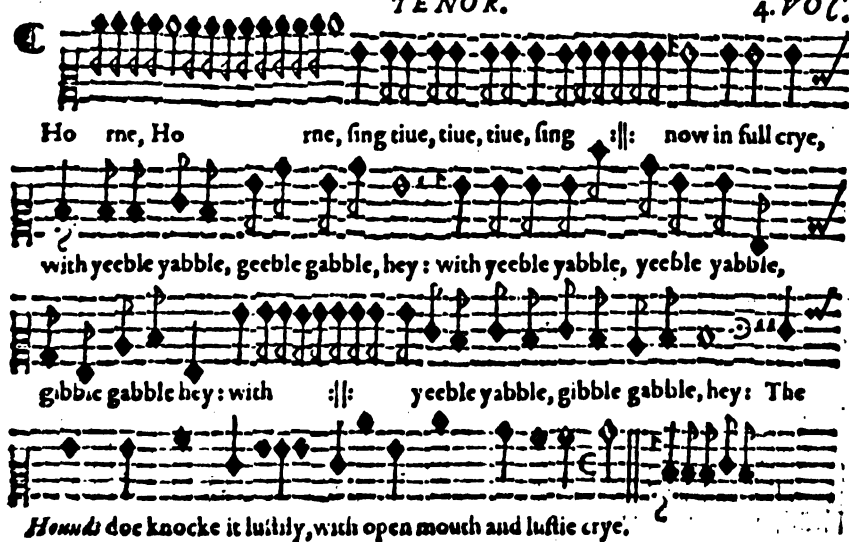
4. VOC.



Ho rne, Ho rne : Sing tiue, tiue, tiue, :||: Now in full crie,
 with yeeble yable, gibble gabble, hey, with :||: with gibble gabble
 hey, with :||: hey with hey, the Hounds doe knocke it lusti ly,
 with open mouth and lustie crye.

TENOR.

4. VOC.



Ho rne, Ho rne, sing tiue, tiue, tiue, sing :||: now in full crye,
 with yeeble yabble, geeble gabble, hey : with yeeble yabble, yeeble yabble,
 gibble gabble hey : with :||: yeeble yabble, gibble gabble, hey : The
 Hounds doe knocke it lustily, with open mouth and lustie crye.

The Hunting of the Hare.

EDVARD PEIRCE.

MEDIVS.

4. 200

ho rne, ho rne, sing tiue, tiue, tiue :||: now in full crye,

with yeeble yabble, gibble gabble, hey: :||: with hey: with yeeble

yabble, gibble gabble, yeeble yabble, gibble gabble, hey: the *Hounds* doe knocke

it lusti ly, with open mouth and lustie crye.

BASIS.

4. 200

Ho rne, Ho rne, sing tiue, tiue, tiue :sing now in full crye,

with yeeble yable, gibble gabble hey, with: :||: with yeeble yable,

gibble gabble, yeeble yabble, gibble gabble, hey: The *Hounds* doe knocke

it lustily, with open mouth and lustie crye.



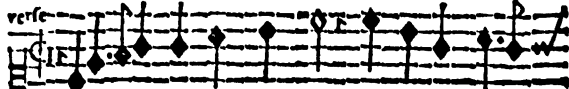
3

A Hawkes-*vp*, for a Hunts *vp*.

THOMAS RAVENSCROFT. Bachelor of *Musicke*.

MEDIVS.

4 VOC.



Wake, ... ake, the day doth break, our *Spanyels* couple



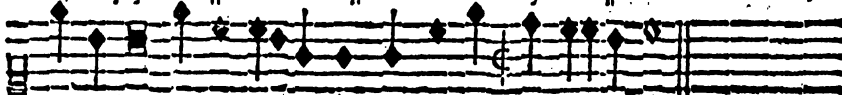
them: our *Hawkes* shall flye lowe, meane, or high,



and trusse it, :: and trusse it :: if they can, hey trolly lolly ly lolly lylo,



hey trolly ly :: :: hey :: and trusse it,



and trusse it, and trusse it if they can, you can, and trusse it if they can.

Then rise, arise,

for *Phabus* dies

(in golde) the dawne of day,

And *Coveres* lye,

in Feilds hard by,

then Sing we care away.

Chor: Hey trolly, lolly, then sing wee care away.

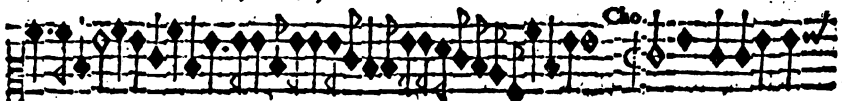


TENOR.

4 VOC.



Wake, awake,

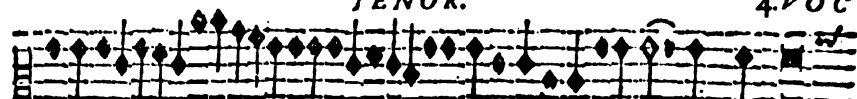


hey trolly lolly ly

A Hawkes vp, for a Hunts vp.

TENOR.

4 VOC



lolly lo hey, :||: :||: :||: hey trolly lolly lo, and trusse it,



and trusse it, and trusse it if you can you can, and trusse it if you can.

TREBLE.

4 VOC.

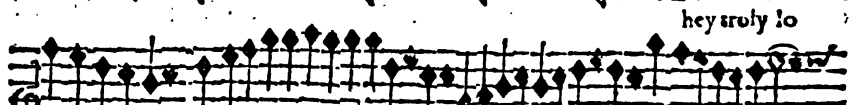


Wake

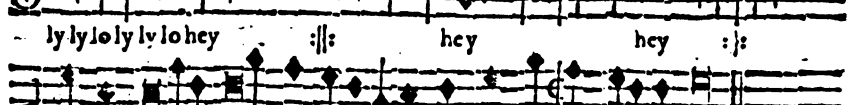
Cho



hey trolly lo



ly lolly lolly lo hey :||: hey hey :||:



and trusse it, :||: and trusse it if you can you can, and trusse it if you can.

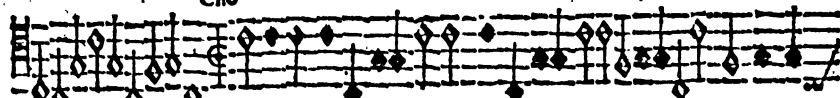
BASIS

4 VOC

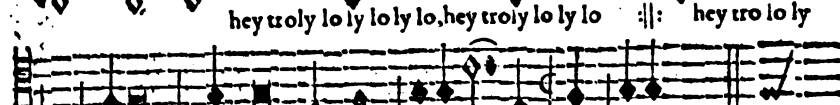


wake,

Cho



hey trolly lolly lolly lo, hey trolly lolly lo :||: hey tro lolly



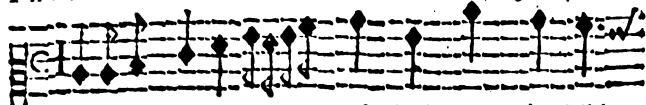
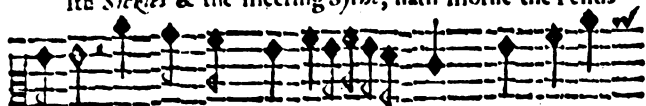
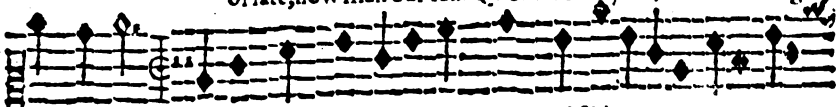
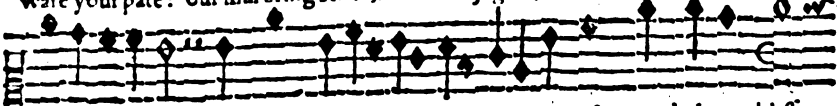
lo and trusse it, and trusse it, and trusse it if you can, and trusse it if you can.

Hawking for the Partridge.

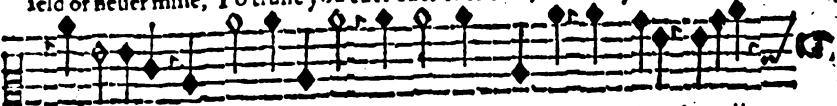


MEDIUMS.

THOMAS RAVENSCROFT.

Bach: of *Musick*. 4. VO CIth *Sickles* & the sheering *Sybs*, hath shorne the Feildsof late, now shall our *Hawkes* & we be blythe, Dame *Partridge*ware your pate: our murdering *Kites*, in all their *flights*, wil fild or neuer neuer neuer

feld or neuer misse, To trusse you euer euer euer euer, & make your bake our blisse,

whur ret *Duty*, whur ret *Beauty* ret, whur ret *Lone*, whur ret, hey dogs hey :||:

TENOR.

4. VO C.

Ith *Sickles*whur ret *Cater*, set *Trea*,

Hawking for the Partridge.

4

TREBLE. THOMAS RAVENSCROFT, Bach. of *Musike*.

4. VOC.

1th Sickles,

whur ret,

whur ret, *Quando* ret, whur ret, *Nimble* ret, hey dogs hey :||: dogs hey,

BASIS.

4. VOC.

1th Sickles

whur ret, whur ret, *Tranell* ret, whur ret, *Tromer* ret, hey dogs hey :||:

whur ret *Iew*, whur ret, *Damsell* ret, whur ret, hey dogs hey, hey dogs hey,

Hawking for the Partridge

MEDIUM.

4. VOC.

ware haunt, :||: hey Sompster, ret Fawer, ret minx, ret Dido, ret Cinil, ret Lemmon,
 ret, whur, whur, let fl e let flie O well flowne :||: :||:
 :||: :||: well flowne eage r Kite, marke, marke :||: O m rke be-
 lowe the L., this was a fayre, most fayre :||: and Kingly
 Cho
 fl gb., we Faikners thus make fullen Kites yeeld pleasure fit for Kings, & sport with

TENOR.

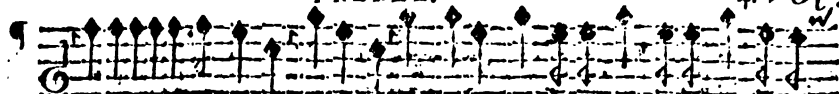
ware haunt, :||: hey Call is ret Dower, ret Sant, ret Cherrie, ret Garner, ret
 Courtier ret, whur, whur let fl e let fl e O well flowne
 :||: :||: :||: :||: well flowne, well flowne, eage r Kite, eager Kite,
 verfe
 marke :||:
 Cho

Hawking for the Partridge.

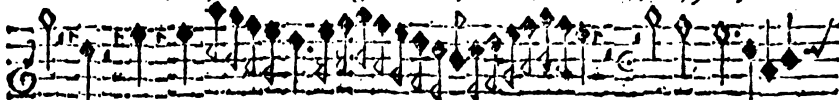
4

TREBLE.

4 VOC.



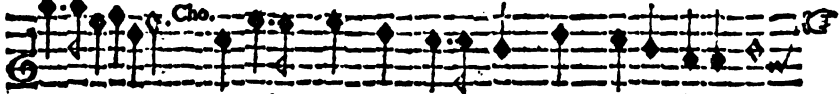
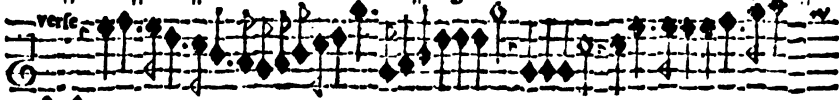
ware haunt, hey Wanton ret, Sugar, ret, Mistress ret, Trecker ret, Crasie ret, M. nion



ret, whur whur, let fli e let fli e O well flowne :||:



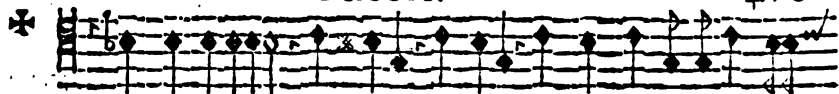
||: ||: ||: well flowne, ||: eage s Kite, marke. :||:



we Falkners thus make sullen Kites, yeeld pleasure fit for Kings,

BASSIS.

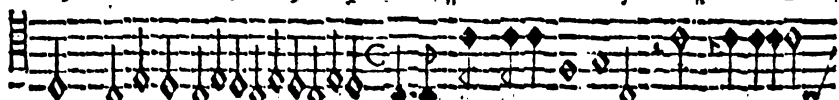
4 VOC.



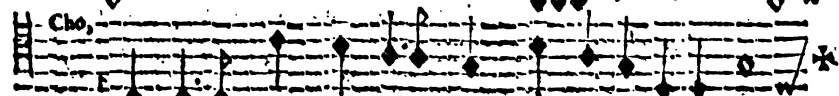
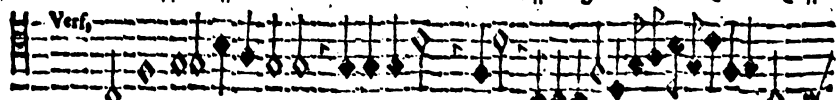
ware haunt :||: hey Dancer ret, Jerker ret, Quoy ret, Stately ret, Ruler



ret, Jerman ret whur, whur, let flye :||: let flye :||: O



well flowne :||: ||: well flowne, ||: eage Kite, marke : marke :||:

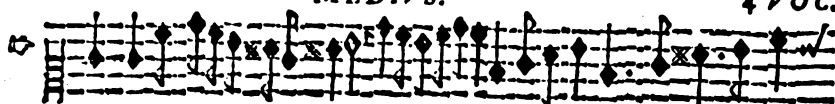


wee Falkners thus, make sullen Kites, yeeld pleasure fit for Kings,

Hawking for the Partridge.

MEDIUMS.

4 VOC.



them :||:

and :||:

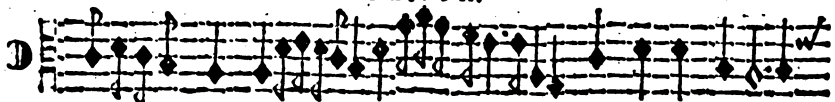
in those delights, and oft, and oft



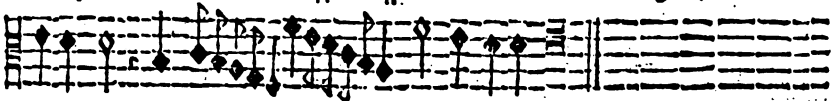
in other things, and oft :||:

in other things.

TENOR.



sport with them, and :||: :||: with them in those delights, & oft in



other things, and oft :||:

oft in other things.

For the Hearne and Ducke.

TREBLE.

JOHN BENNET.

4 VOC



to the Field, let Bye

let Bye, make mounting *Hearnes* to yeilde. :||:

TENOR.



Field, let Bye

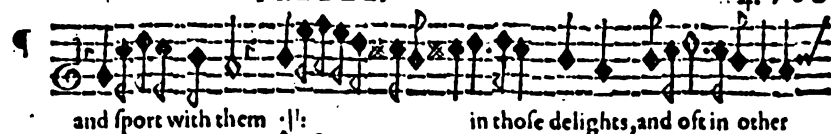
let Bye let Bye, make mounting *Hearnes* to yeilde. :||:

Hawking for the Partridge.

4

THOMAS RAVENSCROFT. Bach. of Musicke.
TREBLE.

4. VOC



RASIS.

4. VOC.

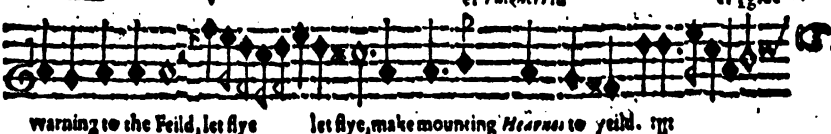
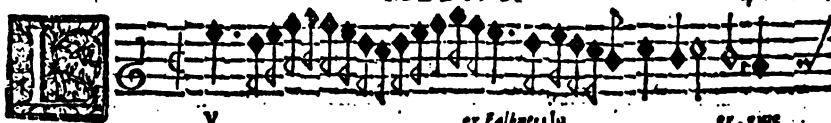


For the Hearne and Ducke.

5

MEDIVS.

4 VOC.



RASIS.



Of the *Hearne* and the *Ducke*.

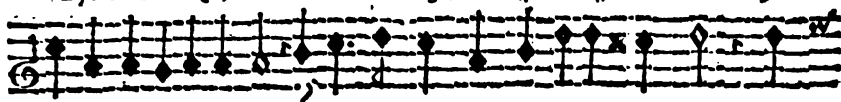
TREBLE.

4. VOC.

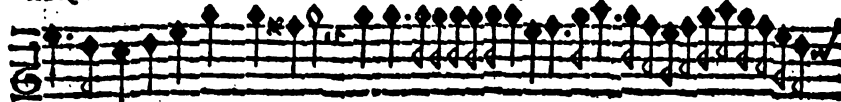


Dye fearfull Dyer, and climbe no more so high,

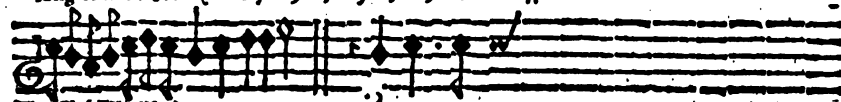
The Nyas



Hawks will kiss the Azure Skie. But when our Soars Hawks flye, & stiff winds blowe : then



long to late we Paulkner crye hey lo, hey lo, hey lo.

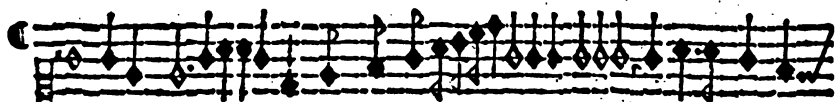


by lo, by lo.

Bug when &c.

TENOR.

4. VOC.



Dye fearfull Dartses :||: and climbe no more: o high, and :||:

The Nyas Hunt will



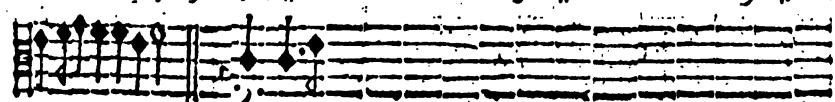
little Azure Slave, But when our *Scare Hautes* flye and swift windes blowe, then long to late



we Polkiers crye hey ho heylo, :||:

day to day

407 2148



by 6:15 by 6

But when &c.

Of the Hearne and Ducke.

5

MEDIVS.

4 VOC.

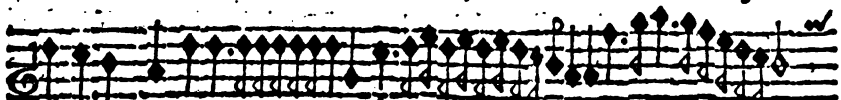


Dye fearfull Ducke & climbe no more so high, no ||: & ||:

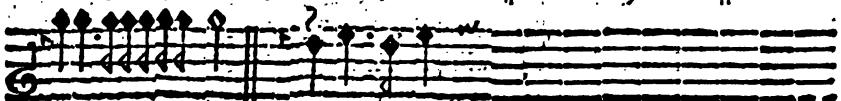
The Nyse Hauke



will kisse the Azure Skye, But when our Soare Hauke flye and stiff winds blowe, then long to late



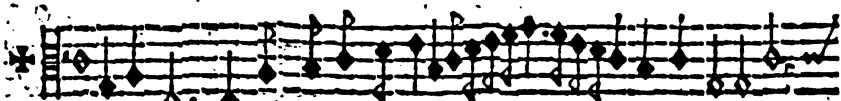
we Fauntlers crye, hey lo hey lo ||: hey lo ||: hey lo ||:



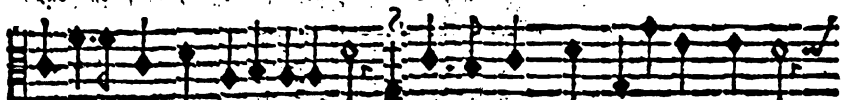
hey lo ||: lo, But when our Soare &c.

BASIS.

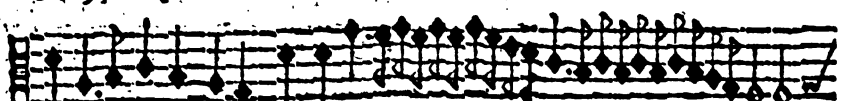
4 VOC.



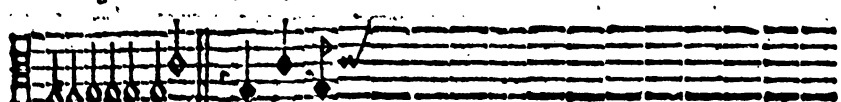
Dye fearfull Ducke, and climbe no more so high: ||: no more so high so high.



The Nyse Hauke will kisse the Azure Skye, But when our Soare Hauke flye, & stiff winds blowe,



then long to late we Fauntlers crye, hey lo hey lo ||: hey lo ||: hey



lo ||: hey lo. But when our

Dauncing.

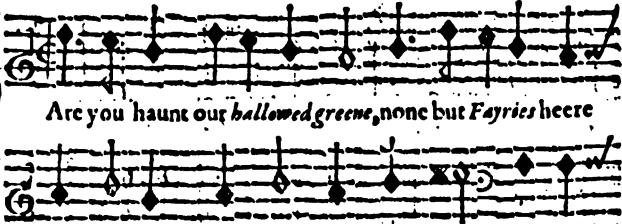
6

The Fayries Daunce.

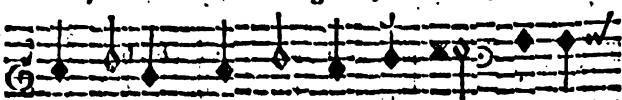
TREBLE.

THOMAS RAVENSCHOFF. Bach. of Musicke.

4. VOC.



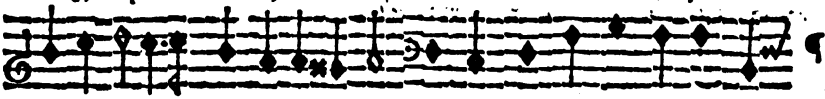
Are you haunt our *hallowed Greene*, none but *Fayries* heere



are seene, downe and sleepe, wake and weepe: pinch him



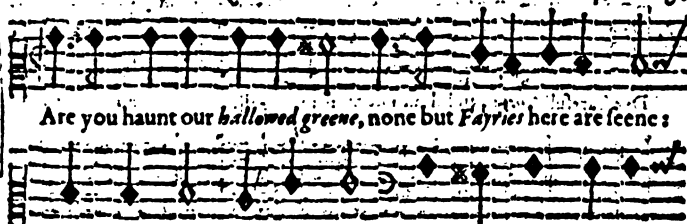
blacke, and pinch him *blew*, chafeekees to steale a 'louer true. When you come to



heare vs *sing*, or to tread our *Fayrie ring*, pinch him *blacke* & pinch him *blew*, (O

TENOR.

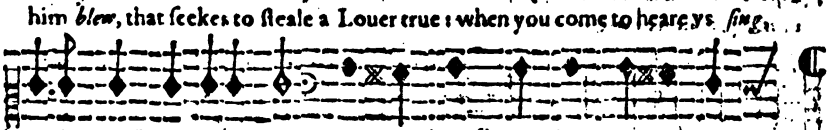
4. VOC.



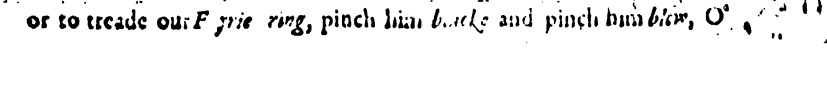
Are you haunt our *hallowed Greene*, none but *Fayries* here are seene:



Downe and sleepe, wake and weepe, pinch him *blacke*, and pinch



him *blew*, that seekes to steale a Louer true: when you come to heare vs *sing*,



or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

The *Fayries* Daunce.

6

THOMAS RAVENSCROFT. Bach, of *Musicke*.

MEDIVS.

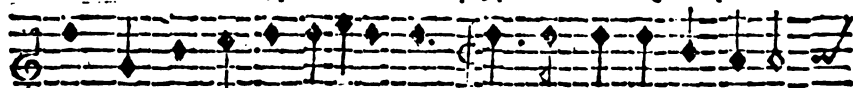
4. VOC



Are you haunt our *hallowed greene*, none but *Fayries* here are



scene; Downe and sleepe, wake and weepe, pinch him *blacke* and pinch him



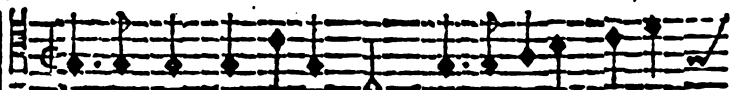
blew, that seekes to steale a Louer true. When you come to heare vs sing,



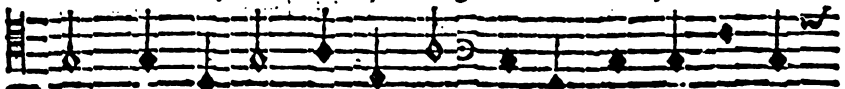
or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

BASIS.

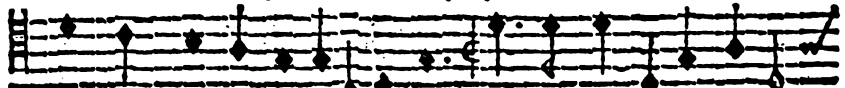
4. VOC.



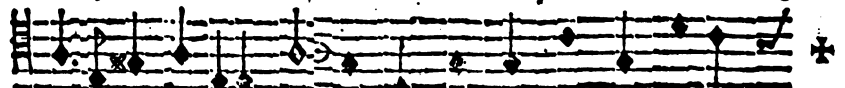
Are you haunt our *hallowed greene*, none but *Fayries* here are



scene, Downe and sleepe, wake and weepe, pinch him *blacke* and pinch him



blew, that seekes to steale a Louer true. When yee come to heare vs sing,



or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

6

The *Fayries* Daunce.

TREBLE.

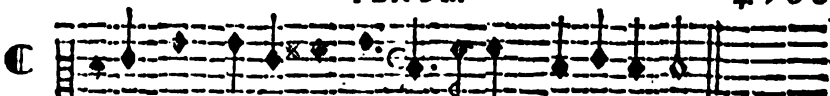
4. VOC



thus our nayles shall handle you, thus our nayles shall handle you.

TENOR.

4. VOC



thus our nayles shall handle you, thus our nayles shall handle you.

7

The *Satyres* Daunce.

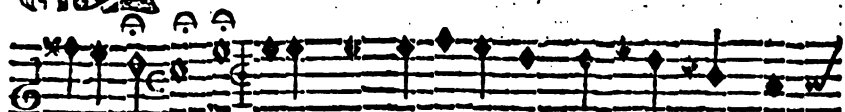
TREBLE.

THOMAS RAVENSCROFT. Bach: of *Musick*.

4. VOC



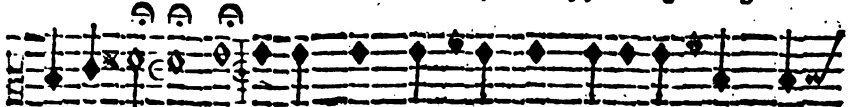
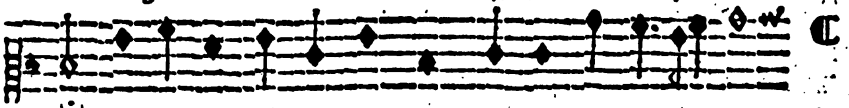
Ound a round a round a :||: keep your ring to the glorious

Sunne, we sing Hoe! hoe! he that weares the flaming *rayes*, and the Imperiall Crowneof *Bayes*, him with him, with him, with shoutes and songs we praise, we praise,

TENOR.

4. VOC.

Ound a round a round a :||: keep your ring to the glorious

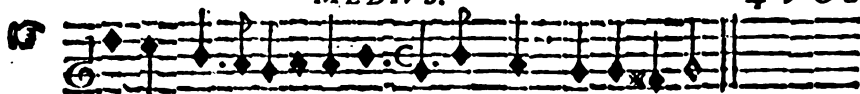
Sunne we sing Hoe! hoe! he that weares the flaming *rayes*, and the Imperiall Crowneof *Bayes*, him with him, with him, with shoutes and songs we praise, we praise,

The *Fayries* Daunce.

6

MEDIVS.

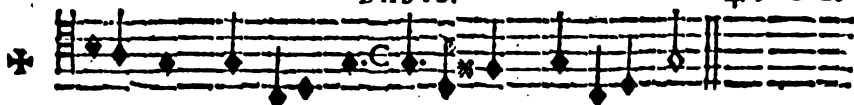
4 VOC



thus our nayles shall handle you, thus our nayles shall handle you.

BASIS.

4 VOC.



thus our nayles shall handle you, thus our nayles shall handle you.

The *Satyres* Daunce.

7

MEDIVS.

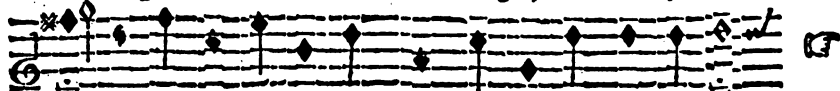
4 VOC



Ound a round a round a :: keep your ring, to the glorious



Sunne we sing. Hoel, hoe! he that wears the flaming rayes, & the Imperiall Crowne



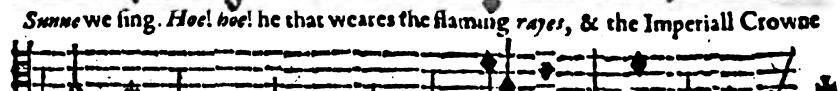
of Bayes, him with him, with him, with shoutes and songs, we praise, we praise,

BASIS.

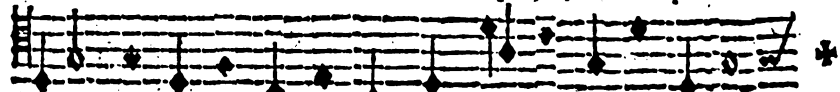
4 VOC



Ound a round a round a, :: keep your ring to the glorious



Sunne we sing. Hoel, hoe! he that wears the flaming rayes, & the Imperiall Crowne

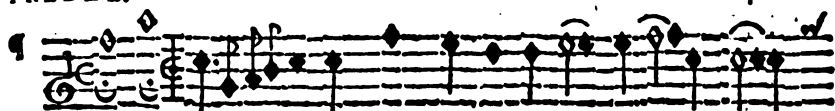


of Bayes, him with him, with him, with shoutes and songs, we praise we praise,

The *Satyres* Daunce.

TREBLE.

4 VOC



hoe! hoe! that in his bountie would vouchsafe, to grace the humble, humble,

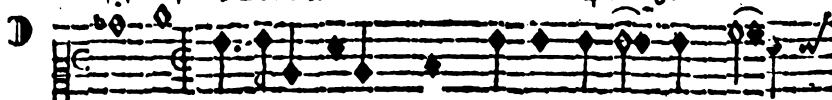


humble *Sylmans* & their shag

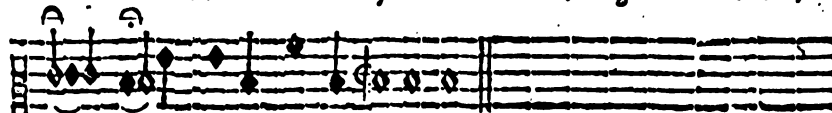
gy race.

TENOR

4 VOC.



hoe! hoe! that in his bounty would vouchsafe, to grace the humble,



humble, humble *Sylmanes* and their shaggy race.

The *Urchins* Daunce.

TREBLE.

4 VOC



Y the moone :: we sport & play, with the night begins our day,



as we friske :: the dew doth fall, trip it, ::

little *Urchins* all,

TENOR.

4 VOC



Y the Moone, :: we sport & play, with the night begins our day, as we



friske, :: the dew doth fall, trip it, ::

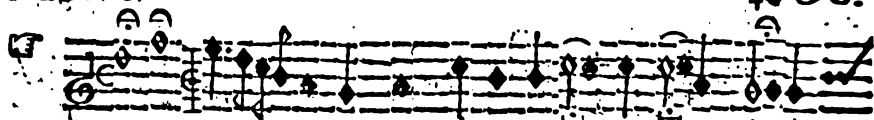
little *Urchins* all,

The Sātyres Daunce.

7

MEDIVS.

4 VOC.



hoe! hoe! that in his bountie would vouchsafe, to grace the humble, humble,

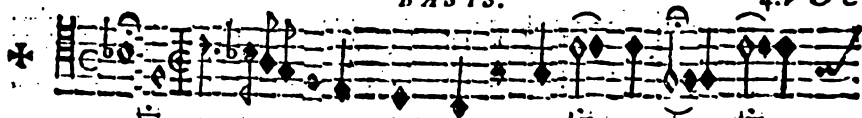


humble Sy/nanes and their shag

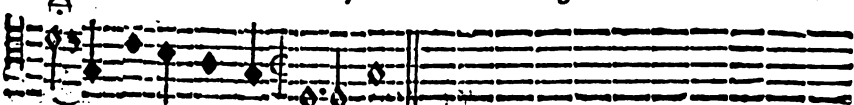
gy race.

BASIS.

4 VOC



ho! ho! that in his bounty would vouchsafe, to grace the humble, humble,



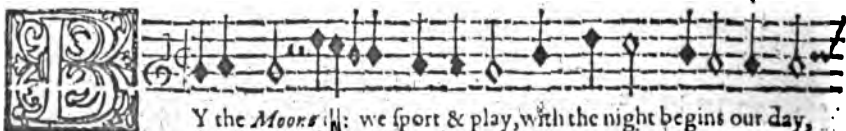
humble Sy/nanes and their shaggy race.

The Vrchins Daunce

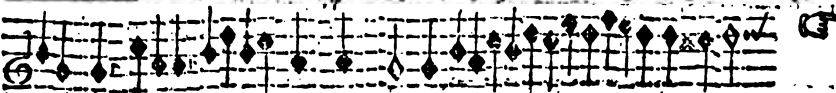
8

MEDIVS.

4 VOC.



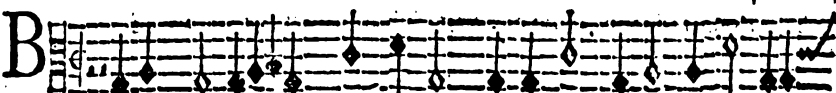
Y the Moone :: we sport & play, with the night begins our day,



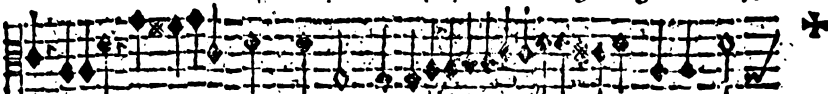
as we friske :: the dew doth fall, trip it :: little Vrchins all,

BASSIS.

4 VOC.



Y the Moone :: we sporte and play, with the night begins our day, as we

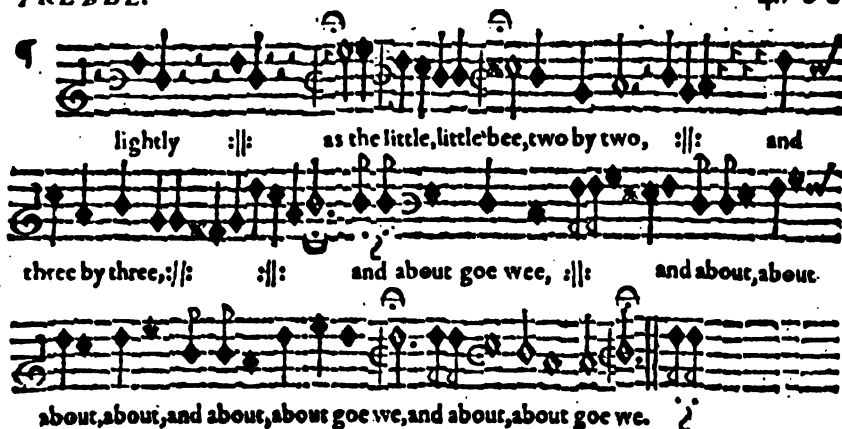


friske :: the dew doth fall, trip it :: little Vrchins all,

The Urchins Daunce.

TREBLE.

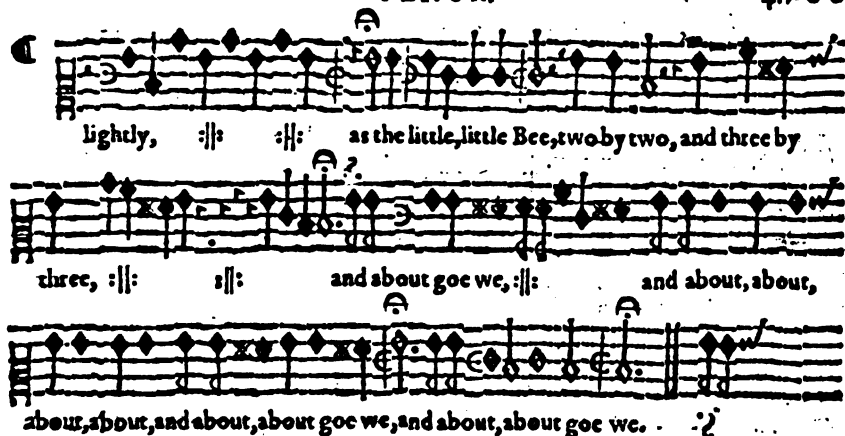
4. VOC



lightly :||: as the little, little bee, two by two, :||: and
 three by three, :||: :||: and about goe wee, :||: and about, about.
 about, about, and about, about goe we, and about, about goe we.

TENOR.

4. VOC



lightly, :||: :||: as the little, little Bee, two by two, and three by
 three, :||: :||: and about goe we, :||: and about, about,
 about, about, and about, about goe we, and about, about goe we.

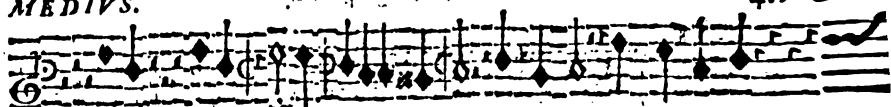


The Urchins Daunce.

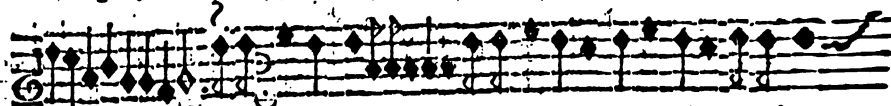
8

MEDIVS.

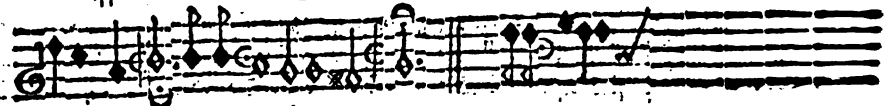
4 VOC



lightly, :: as the little little *Bee*, two by two and three by three,



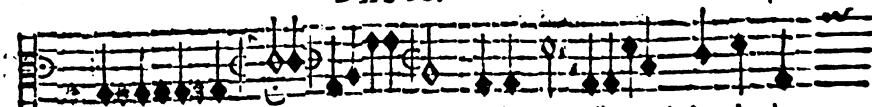
:: and about goe we, :: and about about about about & about



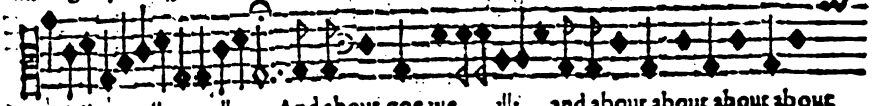
about goe we, and about about goe we.

BASIS.

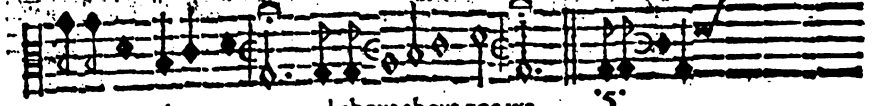
4 VOC.



lightly :: as the little little *Bee*, two by two :: and three by three,



:: And about goe we, :: and about about about about



and about about goe we, and about about goe we.

D



The Elues Daunce.

TREBLE.

JOHN BENNET.

4 VOC.



Round about :||: in a faire ring a, thus we daunce :||: and thus

we sing a, trip and trip and goe, too and fro and fro, too and fro, too and fro, ouer

this greene a, all about, in and out, :||: all about, in and out ouer this

greene a. all about, &c.

TENOR.

4 VOC.



Round about :||: in a faire ring a, Thus we daunce, :||:

and thus we sing a, trip and trip and goe, too and fro and fro, ouer this greene a,

All about, in and out, :||: all about, in and out, ouer this greene a.

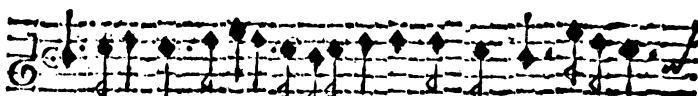
all about, &c.

The Blues Daunce.

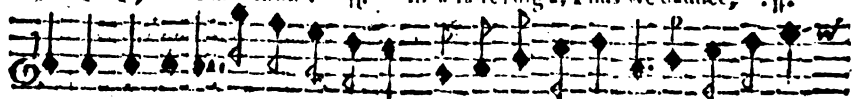
9

MEDIVS.

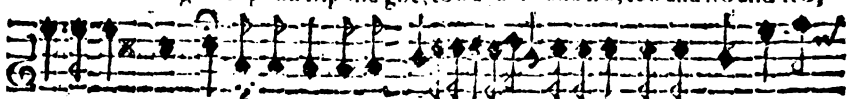
4 VOC



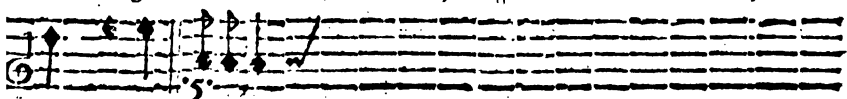
Ound about: :: in a faire ring a, Thus we daunce, :::



and thus we sing a, trip and trip and goe, too and fro and fro, too and fro and fro,



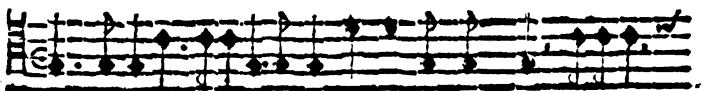
over this greene a, All about, in and out, ::: all about in and out, ouer



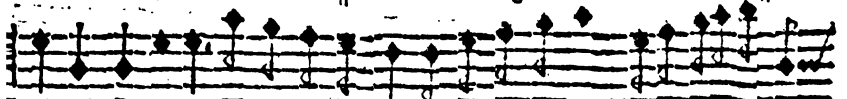
this greene a, all about, &c.

BASIS.

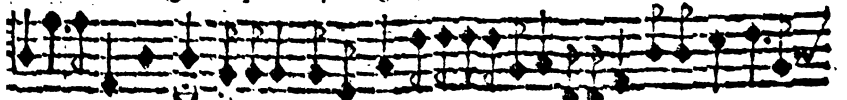
4 VOC



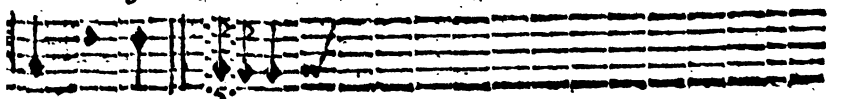
Ound about :: in a faire ring a, Thus we daunce, :::



and thus we sing a, Trip and trip and goe, too and fro and fro, too and fro & fro, &



fro ouer this green a, All about, in and out, ::: all about in and out, ouer



this greene a, all about, &c.

D 2

Drinking.

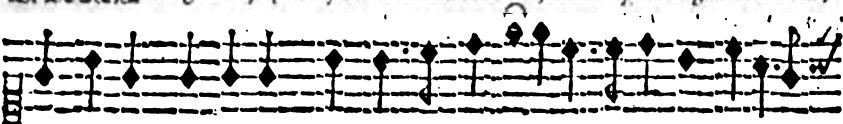
TREBLE.

THOMAS RAVENSCROFT. (Bach: of *Musick*.)

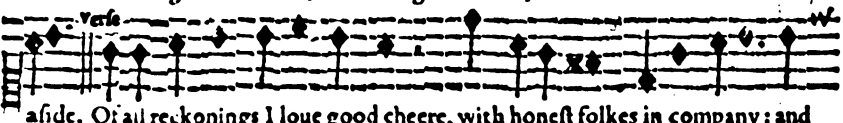
4. VOC



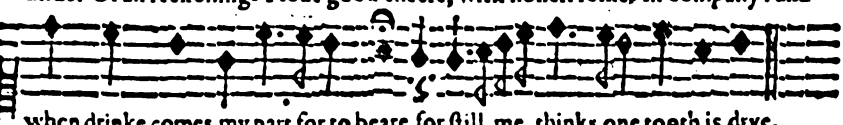
Rudge away quickly & fill the black Bole, deuoutly as long as wee bide,



now welcome good fellowes, both strangers and all, let madnes & mirth set sadnes



aside. Of all reckonings I loue good cheere, with honest folkes in company: and



when drinke comes my part for to beare, for still me thinks one tooth is drye.

Loue is a pastime for a King,

Masters this is all my desire,

if one be scene in Phisnomie:

3 I would no drinke should passe vs by:

2 But I loue well this pot to wring,
for still me thinks one tooth is drie.

Let vs now sing and mend the fier,

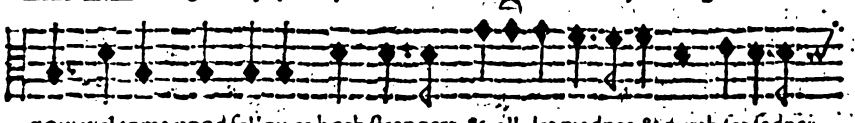
for still me thinks one tooth is drie.

TENOR.

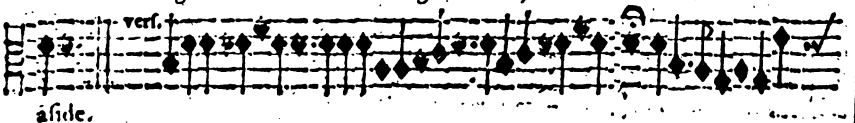
4. VOC.



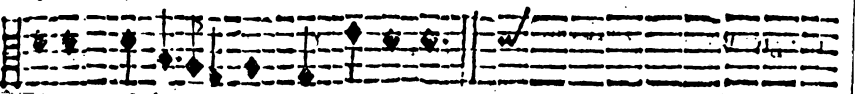
Rudge away quickly & fill the black Bole, deuoutly as long as we bide,



now welcome good fellowes both strangers & all, let madnes & mirth set sadnes



aside.



Of Drinking.

10

MEDLES.

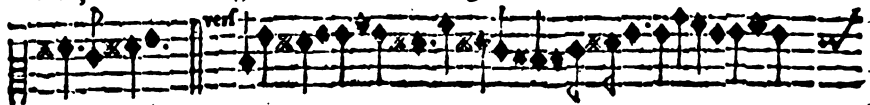
4. VO



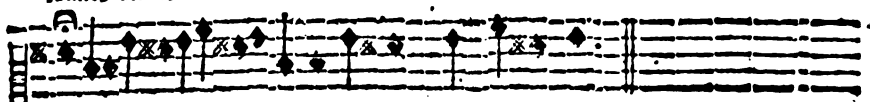
Rudge away quickly and fill the black Bole, deuoutly as long as we



bide, now welcome good fellows both strangers and all, let madnes and mirth see



sadnes aside.



for still me thinks one looth is drye.

4 Mr. Butler giue vs a taste,
of your best drinke so gently:
A Iugge or twaine and make no waste,
for still me thinks one tooth is drie.

5 Mr. Butler of this take part,
ye loue good drinke as well as I:
And drinke to mee with all your hart,
for still mee thinks one tooth is drie.

Cho: Trudge away quickly, &c.
now welcome good fellowes, &c.



BASIS

4. VOC.



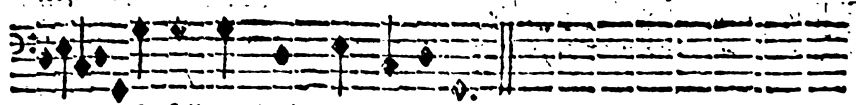
Rudge away quickly and fill the blacke Bole, deuoutly as long as



we bide, now welcome good fellowes both strangers and all, let madnes & mirth



see sadnes aside.



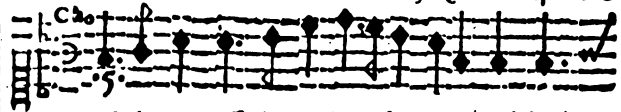
for still mee thinks one tooth is drie.

Of Drinking.

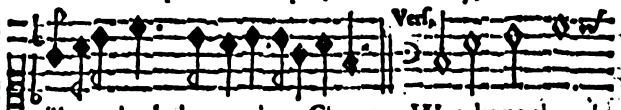
TREBLE.

THOMAS RAVENSCROFT. Bach. of Muscke.

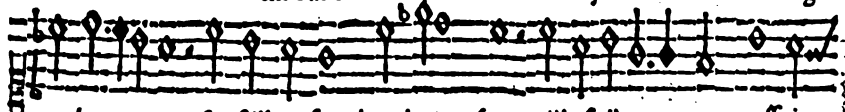
4 VOC.



Osse the pot tosse the pot, let vs be merry, and drinke



till our cheeks be as red as a Cherry. We take no thought



we haue no care, for still we spend, and neuer spare, till of all money our purse is



bare, we euer tosse the pot.

Chorus.

Tosse the pot, tosse the pot, let vs be merry,
And drinke till our cheeks be as red as a Cherry.

2 We drinke Carouse with hart most free,

A harty draught I drinke to thee:

Then fill the pot againe to me,

and euer tosse the pot,

Chor. Tosse the pot &c.

3 And when our mony is all spent,

Then sell our goods, and spend our rent,

Or drinke it vp with one consent,

and euer tosse the pot.

Chor. Tosse the pot &c.

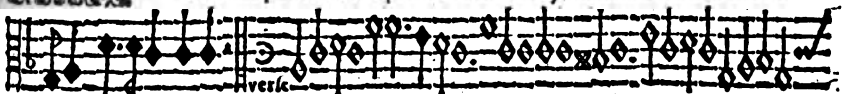
TENOR.

Chor. S.

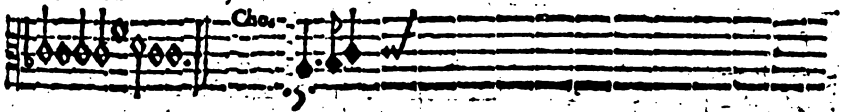
4 VOC.



Osse the pot tosse the pot let vs be merry, & drinke till our cheekes



be as red as a Cherry.



Of Drinking.

MEDIVS.

4. VOC.



l. Cho. S.

Offe the pot tosse the pot let vs be merry, & drink till our cheekes

verf

be as red as a Cherry.

Cho: Tosse the pot, &c.

4 When all is gone we haue no more,
Then let vs set it on the score,
Or chalke it vp behinde the dore,
and euer toss the pot. Cho: Tosse the pot, &c.

5 And when our credit is all lost,
Then may we goe and kisse the post,
And eat Browne bread in steed of rost,
and euer toss the pot. Cho: Tosse the pot, &c.

6 Let vs conclude as we began,
And toss the pot from man to man,
And drinke as much now as we can,
and euer toss the pot.

Cho: Tosse the pot tosse the pot let vs be merry,
& And drinke till our cheekes be as red as a Cherry.

BASIS.

4. VOC.



Cho.

Offe the pot tosse the pot, let vs be merry, and drinke till our

cheekes be as red as a Cherry.

Cho

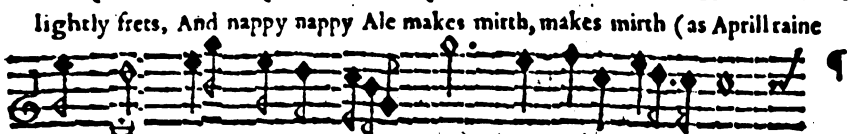
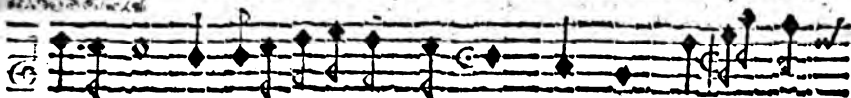
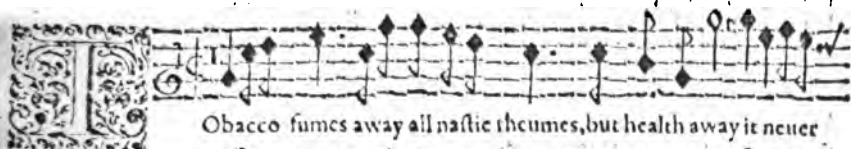
Of Drinking Ale and Tobacco.

THO: RAVENSCROFT.

Bach. of Musike.

TREBLE.

4. VOC



Chorus. But in that spring, &c.

One clears the braine, the other glads the hart,
which they retaine, by nature and by art:
The first by nature clears, by Arte makes giddy will,
the last by nature cheares, by Art makes heady fill.

Chorus. So we whose braines, &c.

TENOR.

4. VOC



Of Drinking.

13

Ale and Tobacco.

THO: RAVENSCROFT.

Bach. of *Musike*.

MEDIVS.

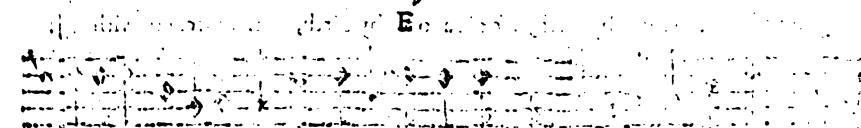
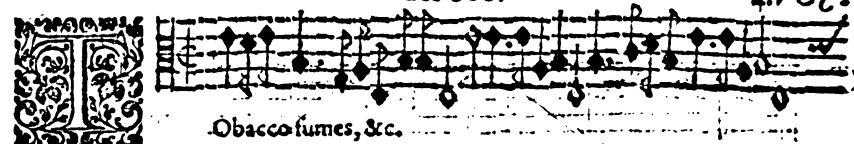
4. VOC.



Chorus. { So we whose Braine els lowe, swells high with Crotchet rules,
feede on these two as fat, as heddy giddy fooles.

BASIS.

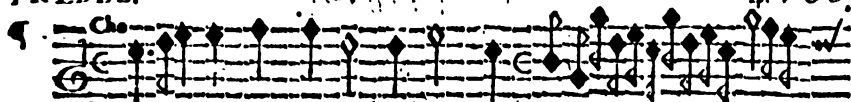
4. VOC.



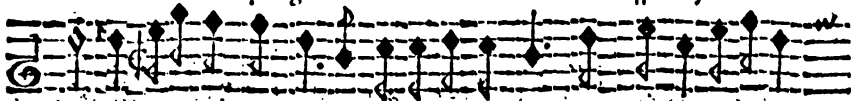
Of Drinking

TREBLE.

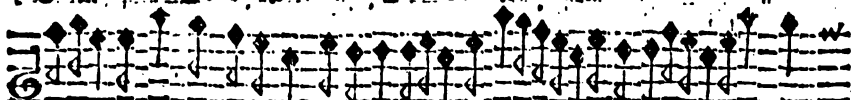
4. VOC.



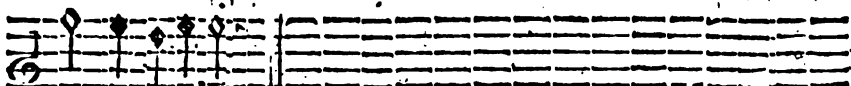
But in that spring of mirth of mirth, such madnes :||: hye doth



growe, as fills a foole by birth, a foote a foole by birth, with crotchets, :||:



with Ale and Tobacco, Tobacco :||: with :||: Tobacco :||: Ale with



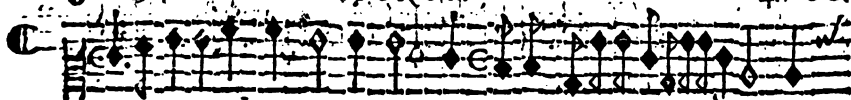
Ale and Tobacco.

Chorus { So we, whose Braynes els lowe swell hye with crotchet rules,
 { Feed on these two, as fat as headdy giddy fooles.

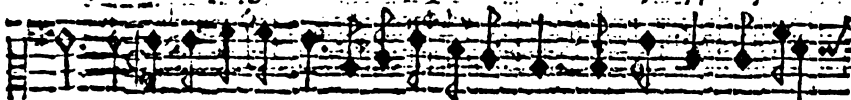
Chorus,

TENOR.

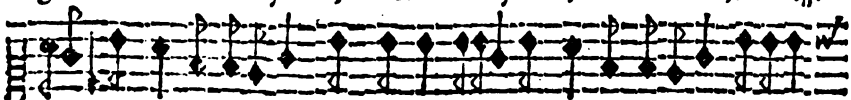
4. VOC.



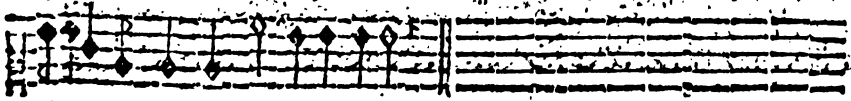
But in that spring of mirth of mirth, such madnes madnes, :||: hye doth



growe as fillies a foole by birth, a foole a foole by birth, with crotchets, with :||:



:||: with Ale and Tobacco, and Tobacco :||: with Ale and Tobacco; Tobacco,



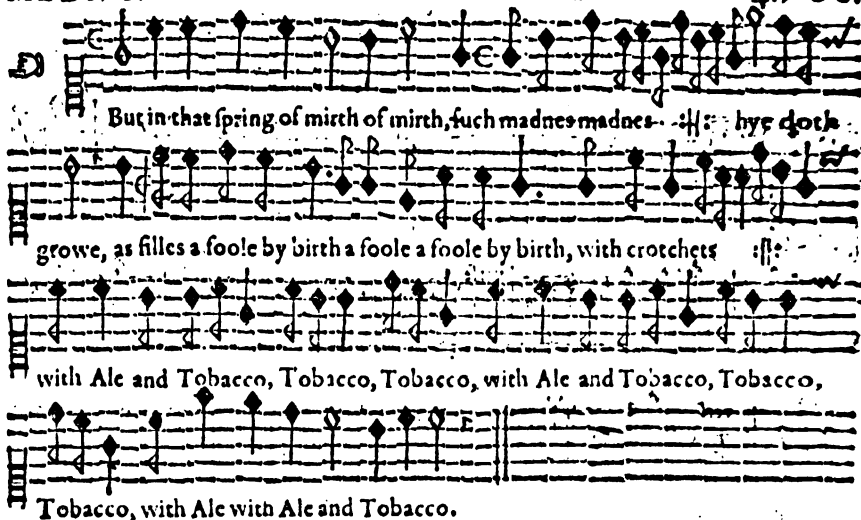
:||: with Ale with Ale, & Tobacco.

Of Drinking.

12

MEDIVS.

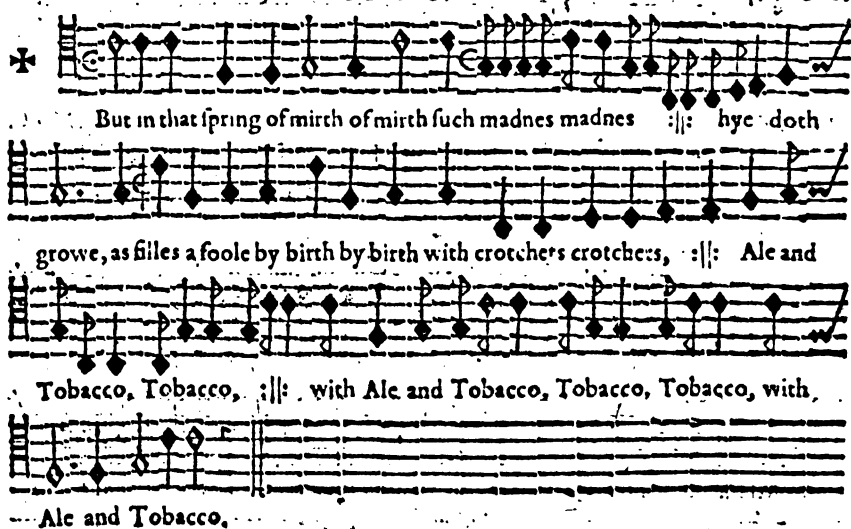
4. VOC.



But in that spring of mirth of mirth, such madnes madnes :||: hys doth
growe, as fillis a foole by birth a foole a foole by birth, with crotchets :||:
with Ale and Tobacco, Tobacco, Tobacco, with Ale and Tobacco, Tobacco,
Tobacco, with Ale with Ale and Tobacco.

BASIS.

4. VOC.



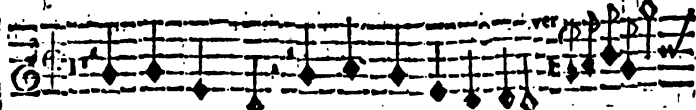
But in that spring of mirth of mirth such madnes madnes :||: hys doth
growe, as fillis a foole by birth by birth with crotchets crotchets, :||: Ale and
Tobacco, Tobacco, :||: with Ale and Tobacco, Tobacco, Tobacco, with
Ale and Tobacco.

Enamoring.

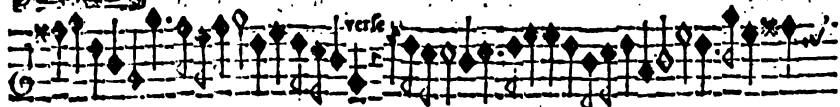
TREBLE.

JOHN BENNET.

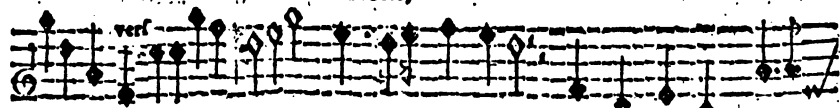
4. VOC



Hae seekes thou foole, what seekes thou foole in this place?

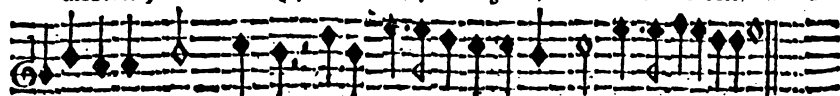


thou foole,



thou foole,

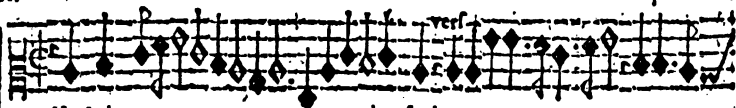
gay cloaths and a purse of gould, foole foole, foole foole, whom a



woman fers to schoole, foole foole, ||: whom a woman fers to schoole, whom &c.

TENOR.

4. VOC.



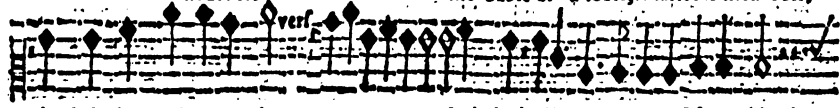
Hae seekes,

thou foole,



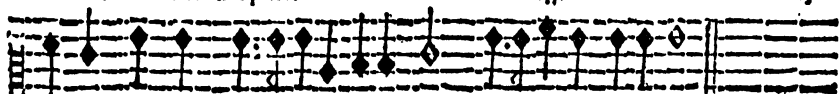
thou foole

the bable of a foole, what seekes thou foole,



what seekes thou foole in this place.

foole foole: ||: whom a woman fers to schoole,



foe de foole, foole foole, whom a woman fers to schoole, whom a woman fers to schoole.

Of Enamoring.

13

MEDIES.

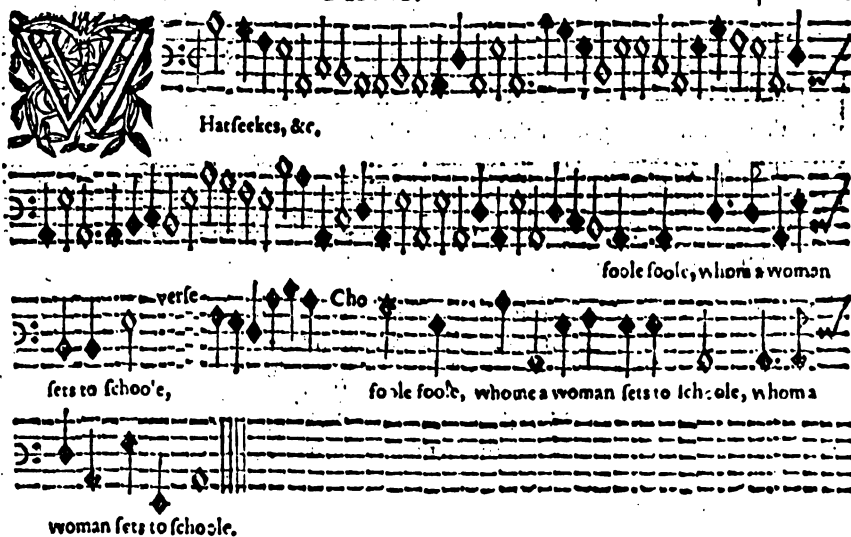
4 VOC.



Harfeekes, &c. thou foole a womans
 stouborne will, what seekes thou foole, what seekes the u foole in this place,
 thou foole foole foole, foole
 foole whom a woman sets to schoole, foole foole, foole foole, whom
 woman sets to schoole.

BASIS.

4 VOC.



Harfeekes, &c.
 foole foole, whom a woman
 sets to schoole, Cho
 foole foole, whom a woman sets to schoole, whom a
 woman sets to schoole.

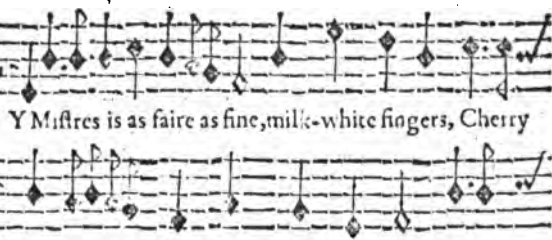


The Servant of his Mistris.

MEDIVS.

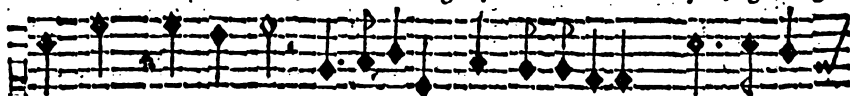
4 VOC

JOHN BENNET.

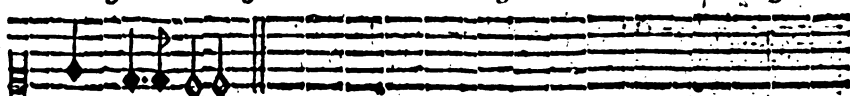


Y Mistris is as faire as fine, milk-white fingers, Cherry

nose, like twinckling day-starres lookes her eyne, lightning.



all things where she goes, Faire as *Phæbe* though not so fickle: smooth as glasse,



though not so bricke.

My heart is like a Ball of Snowe,
melting at her luke-warme sight;
Her fiery Lips like Night-worms glowe
shining cleere as Candle-light.
Neat she is, no Feather lighter;
Bright she is, no Dazie whiter.

The Seruant of his Mistris.

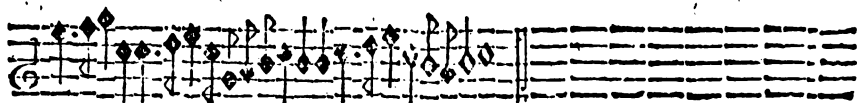
TREBLE.

JOHN BENNET.

4. VOC.



Y Mistris is &c.



TENOR.

4. VOC



Y Mistris is as faire as fine, &c.

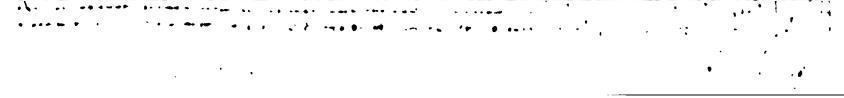


BASIS.

4. VOC



Y Mistris is &c.

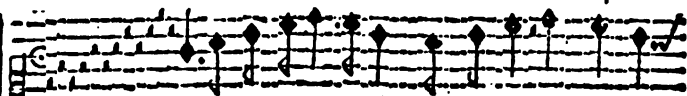


Of Enamoring.

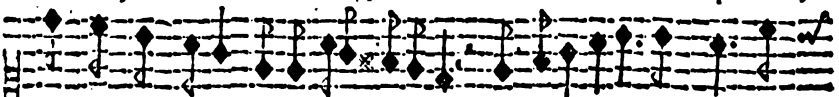
EDM PEIRS.

TREBLE.

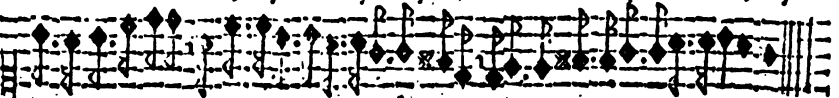
4. VOC



Oue for such a cherry lip, would be glad to pawne his

Arrowes, *Penne* heere to take a sip, would sell her *Dones* and teeme of *Sparrowes*,

but shee shall not so, hey no no ny no ny no, none but I this lip must owe, hey



nony nony nony, hey, ||:

hey ||:

nony no.

Did *Ione* see this wanton eye,*Ganimed* should wayte no longer:*Phoebe* heere one night to lye,

would change her face, and looke much younger.

but shee shall not see,

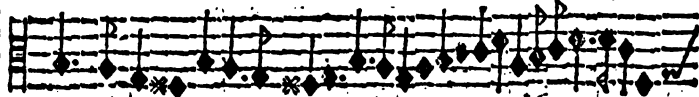
hey no ny, no ny no.

none but I this lip must owe,

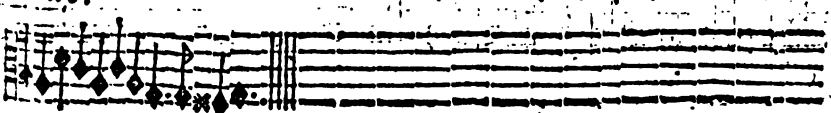
hey no ny, no ny no.

TENOR.

4. VOC.



Oue for such a cherry lip, &c.



Of Enamoring.

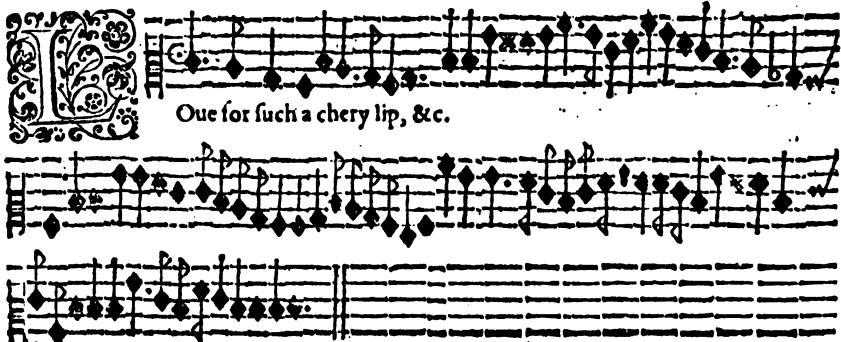
15

The *Mistress* of her *Servant*.

EDW: PERS.

MEDIVS.

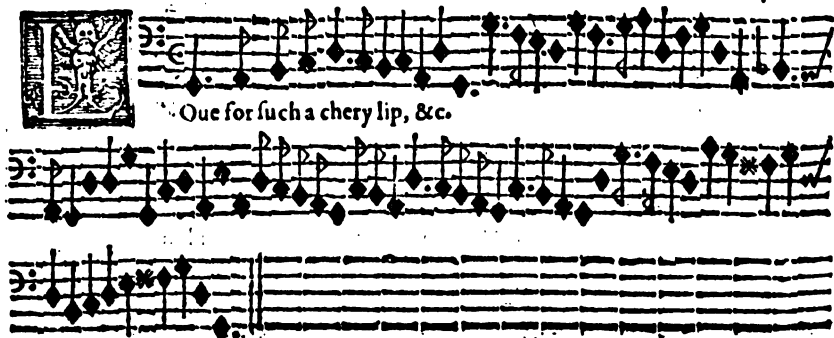
4 VOC



Que for such a chery lip, &c.

BASIS.

4. VOC

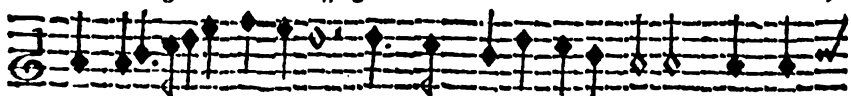
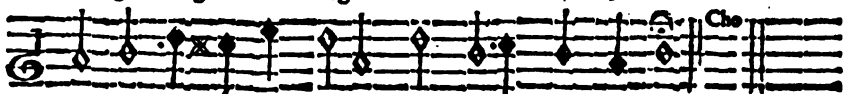


Que for such a chery lip, &c.

F



TREBLE.

THOMAS RAVENSCROFT. Bach: of *Musicke*. 4. VOC.Eauc of *Hymen*, and let vs borrow to bid the *Sunne* goodmorrow, good morrow :: good morrow. See the *Sunne* cannot refraine,but doth rise and giue againe, that which you of *Hymen* borrow, and withsmiling bidst good morrow, good morrow to the *Sunne*, and to our Brides

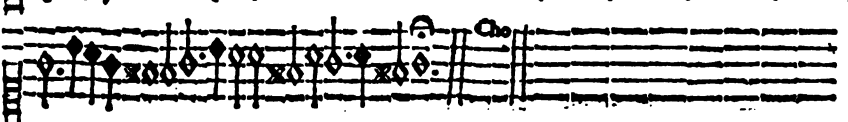
good-night to your sweet Beauties, sweet Beauties touch your side.

MEDIVS.

4 VOC

Eauc of *Hymen* and let vs Borrow to bid the *Sunne* good

morrow to :: morrow good morrow :: good morrow.



Their Mariage Zolemnized.

16

TENOR.

4. VOC.

B Cho

Eaue off *Hymen* and let vs borrow, to bid the *Sonne* good

verse

morrow :: goodmorrow :: goodmorrow.

Cho

BASIS.

4. VOC.

B Cho

Eaue off *Hymen* and let vs borrow, to bid the *Sonne* good

verse

Morrow, good Morrow, good Morrow, good Morrow.

Cho

Hodge Trillindle to his Zweet hort Malkyn.

Vurf bart.

DENOR.

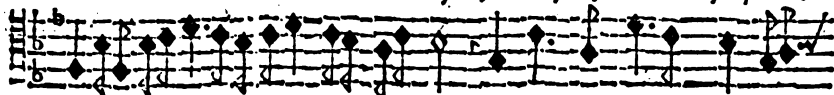
4. VOC.



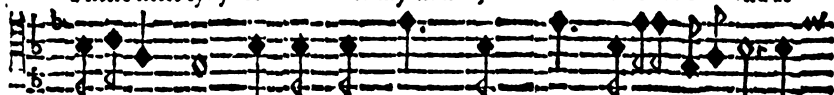
Come Malkyn, hurle thine oyz at Hodge Trillindle,



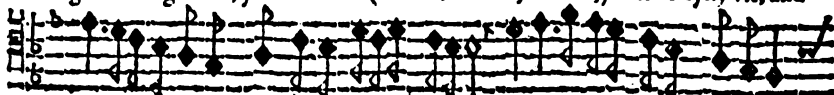
And zet a zide thy Distane thy Distane and thy Zpindle,



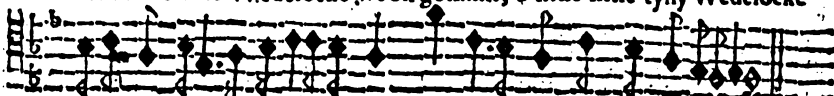
a little little tyny let a ma brast my minde, to thee which I haue vownd as



ghurst as ghinde, yet loauc ma (Zweet, Zweet, Zweet,) a little tyny vit, and



wee a little little Wedelocke wooll gommit, a little little tyny Wedelocke



wooll gommit, y vaith wooll wee, wooll wee, that wee wooll y vaith to.

Zegund bart vollowes.

Vurf bart

DREBLE.

4. VOC.



Come Malkyn, &c.



Hodge Trillindle to his Zweet hort Malkyn.

Vurfst barr.

DREBLE.

4. VOC



Vurfst barr.

MEDVZ.

Zegund barr vollowet.

4. VOC.



Same Malkyn, &c.



Zegund barr vollowet.

Vurfst barr.

BAZIS.

4. VOC.



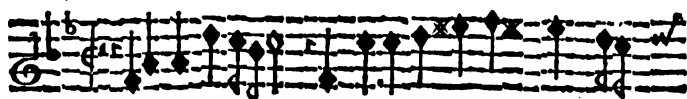
Same Malkyn, &c.



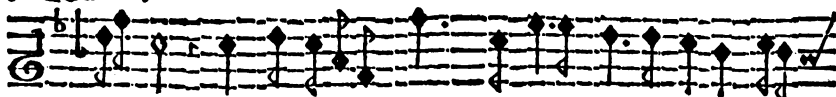
Zegund barr vollowet.

Malkinz anzwert to Hodge Trillindle.

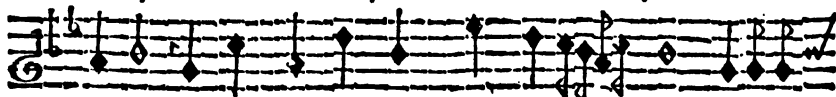
DRELE. THOMAS RAVENSCROFT Bach. of Musick. 4. VOC.
Zecund bart.



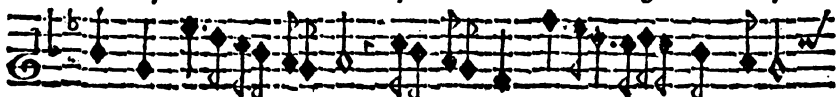
O tell ye tell ma zo : but Roger I cha vound your words



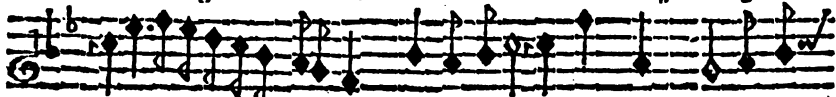
but wynde : thon not forvorty bound, wooll I bee laue ye vurther thon



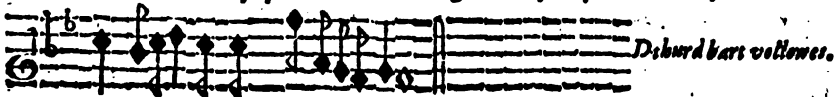
Ich zee your words and deeds loyke *Reeans* and *Bucoan* gree : But if yol



loaue ma long a little little vit, Thon wedlocke Ich a little :||: wool gómit,



A little little tyny wedlocke wool gommit y vayth wooll I, thot ich



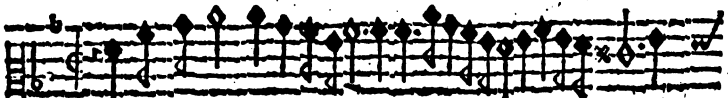
wooll :||: thot ich wooll I vayth lo.

Disburd bart follows.

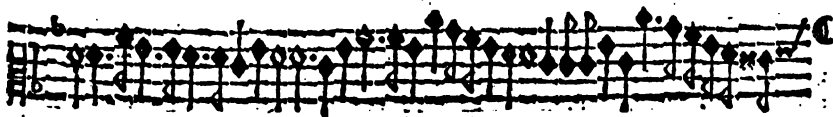
Zecund bart.

MEDVZ.

4. VOC.



O tell ye tell mazo, &c.



Malking anzwerv to Hodge Trillindie.

18

MEDIVS.

4. VOC



Zecund bart.

DENOR.

4. VOC



Zecund bart.

BAZIS.

4. VOC.

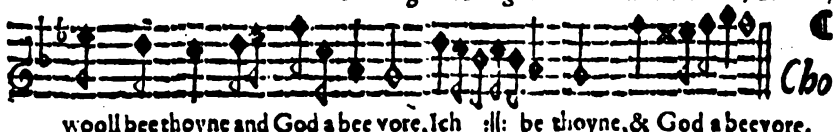
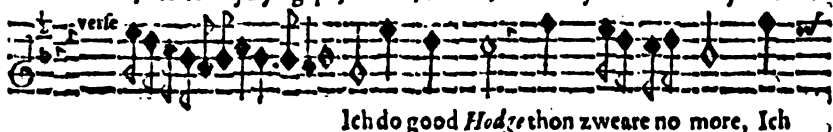
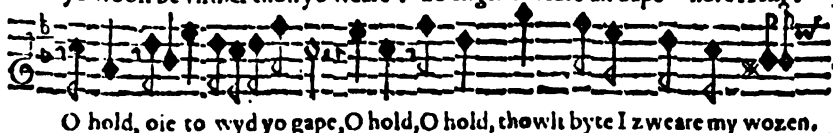


Their Goncluzion.

Malkyn.

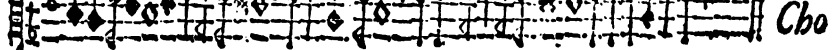
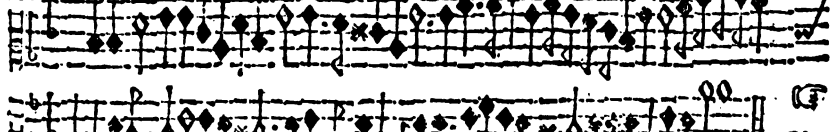
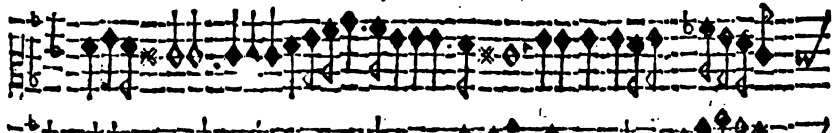
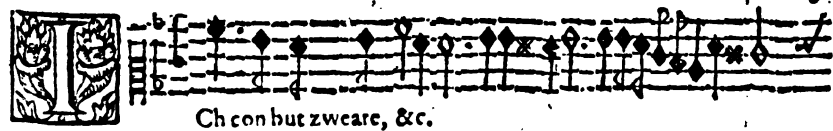
DREBLE.

4 VOC.



MEDVZ.

4 VOC.



Of Enamoring.

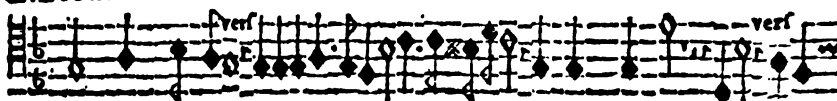
Their Concluzion.

DENOR.

4. VO.

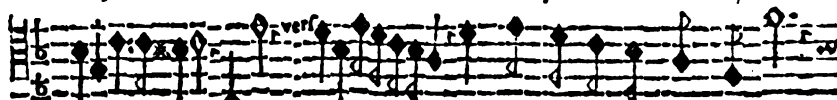


Ch con but zwear (ond thot I chill) vnbonably to loae a tha



z till, thot wool I lo.

By the cafeten Boans by Ia-



by Ia-

whay thou beleaue ma whon Ich zwear,



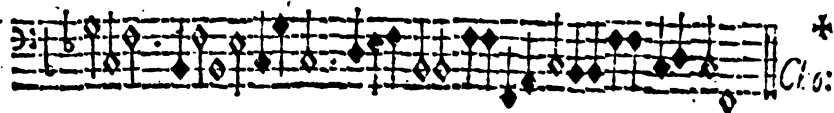
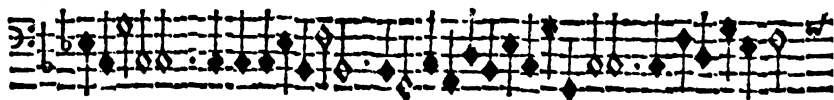
zo do thou.

BAZIS.

4. VOC.



Ch con &c.



Of Enamoring.

The Goncluzion.

Dburd bass.

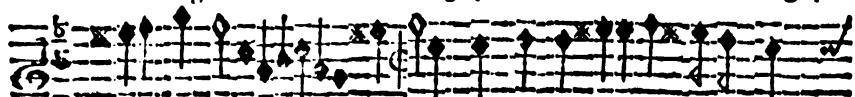
DREBLE.

4. VOC.



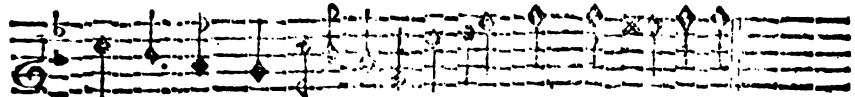
Thon geat wee Growles and Boagbipes and :::

and Boagbipes,



Harles and Dabors :::

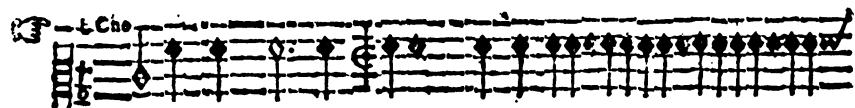
to leead vs on to eand ower loaues



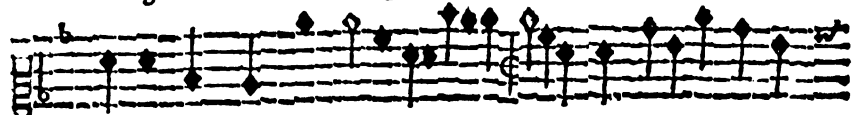
to eand ower loaues great labors, to eand ower loaues great labors

MEDVZ.

4. VOC.

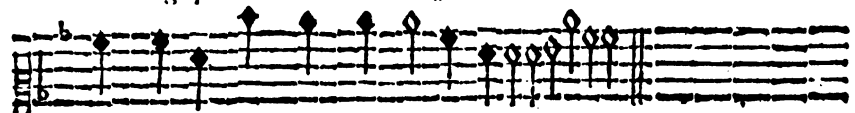


Thon geat wee Growds and Boagbipes, Boagbipes and :::



and Boagbipes, Harbs and Dabors :::

to leead vs on to eand ower



loaues, to eand ower loaues great labors to :::

Of Enamouring.

17

The Goncluzion.

DENOR.

4 VOC.

Cho

Thon geat wee Growds and Beagbipes and Beagbipes: ||: and Beagbipe.

Harbs and Dabers: ||: to lead vs on to cand ower loaes, to cand

ower loaes great labors.

B A Z I S.

4. VOC.

Cho.

Thon geat wee growds, ond Beagbipes and Beagbipes : ||:

Harbs and Dabers, Harbs and Dabers, to lead vs one to cand ower loaes to

cand our loaes, great labors to cand ower loaes great labors.

G 3

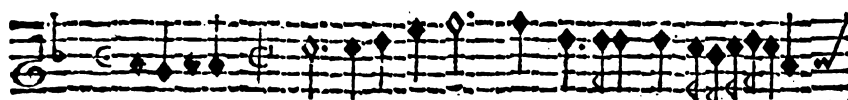


Of Enamoring. Their Wedlocke.

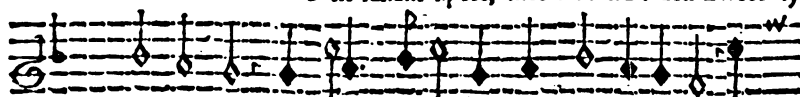
JOHN BENNET.

DREBLE.

4. VOC.



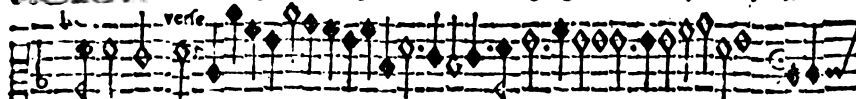
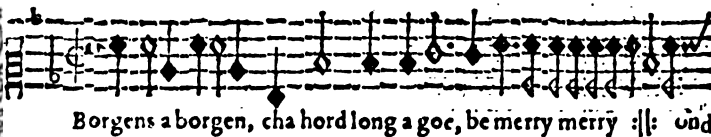
O tis saliant sport, then let this Burden sweet ly



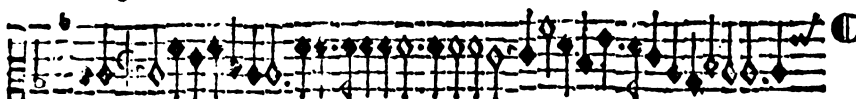
zung be ztill, A Borgens a Borgen bee't good be it ill, A

DENOR.

4. VOC.



a vig vor woc



A

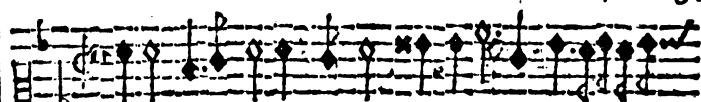
Of Enamoring.

20

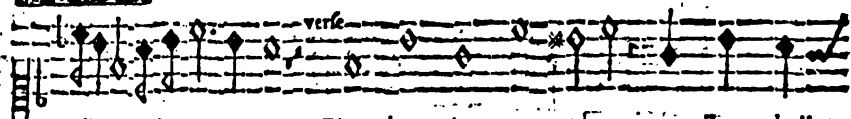
Their Wedlocke.

MEDVZ.

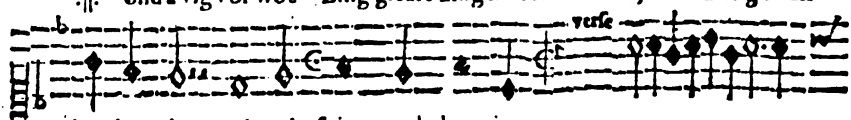
4 VOC.



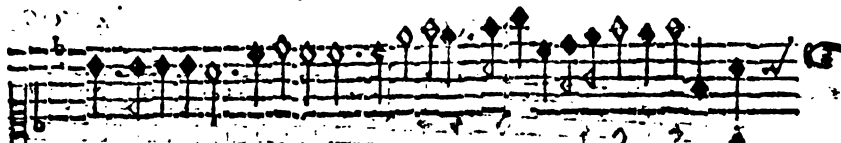
Borgens a Borgen cha hord long agoe be merry merry



||: and a vig vor woe Zing gleare zing zweet and zure, ower Zong zhall

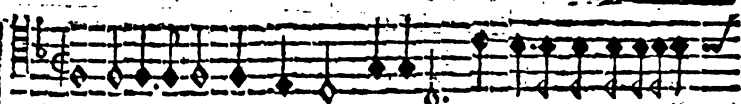


bee but zhort *Muzicke* foice, ond daunzing



BAZIS.

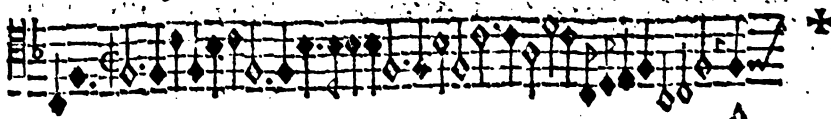
4 VOC.



Borgens a Borgen, cha hord long agoe, bee .merry merry ||:



and a vig vor woe,



Of Enamoring.
Their Wedlocke.

DREBLE.

4 VOC



A Borgens a Borgen, vor weale or vor woc. So euer led dis blea-

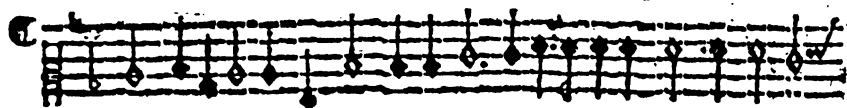


fiag Borden goe, So ::

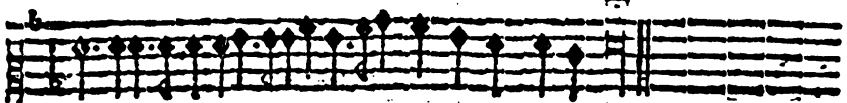
bleafing Burden goe.

DENOR,

4 VOC.



Borgens a borgen vor weale or vor woc, so euer led dis bleafing borden



goe, so euer let so :: so euer led dis bleafing burden goe.

FINIS.



Of Enamoring.

20

Their Wedlocke.

MEDVZ.

4 VOC.



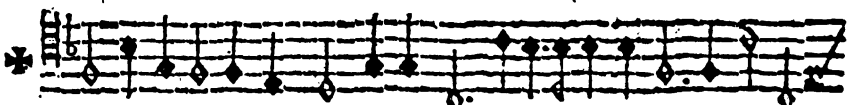
Borgens a Borgen vor weale or vor woe, zo euer led dis blea sing burden



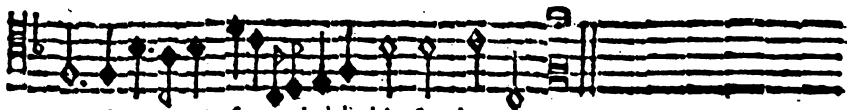
goe, so euer led :: dis blea sing burdon goe.

BAZIS

4 VOC



Borgens a Borgen vor weale or vor woe, so euer led dis bleasing burdon



goe, so euer led, so euer led dis bleasing bordon goe.

FINIS.



A TABLE OF ALL THE

Harmonies Contained in this

Booke.

4. VOC.

HVNTING.

- 1 *A Hunts up.* John Bennet.
- 2 *A Hunting Song.* Edward Peirs.

HAWKING.

- 3 *A Hawks up for a Hunts up.* Th. Ra.
- 4 *For the Partridge.* } B. M.
- 5 *For the Hearn & Duck.* Jo Bennet.

DAVNCEING.

- 5 *Fayries Daunce.* } Tho: Ravenscroft.
- 7 *Satyres Daunce.* } Bach. of Musick.
- 8 *Vrchins Daunce.*
- 9 *Elues Daunce.* John Bennet.

DRINKING.

- 10 *Of Beere.*
- 11 *Of Ale.*
- 12 *Of Ale and Tobacco.* } Tho: Ravenscroft. Bach. of Musick.

ENAM ORING.

- 13 *Three Fooles.*
- 14 *The Seruant of his Mistris.* } John Bennet.
- 15 *The Mistris of her Seruant.* Edward Peirs.
- 16 *Their Mariage solemnized.*
- 17 *Hodge Trillindle to his sweet hore Molkyn.* } Thomas Ravenscroft Bach. of Musick.
- 18 *Molkyns answer to Hodge Trillindle.*
- 19 *Their Conglusion.*
- 20 *Their Wedlocke.*

FINIS.

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